

THE
LANDSCAPE GARDENER

AND HIS HISTORY

BY J. B. DENNIS, B.C.L.

LONDON

W. H. GREENE AND SONS, PICCADILLY



THE
LANDSCAPE GARDENER;

COMPRISING

THE HISTORY AND PRINCIPLES

OF

TASTEFUL HORTICULTURE.

BY J. DENNIS, B. C. L.

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&c. &c.

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TO
SIR RICHARD COLT HOARE,
OF STOURHEAD,
IN THE COUNTY OF WILTS, BARONET,
PRACTICAL AMATEUR AND LIBERAL PATRON
OF TASTE,
ANTIQUARIAN, HISTORIC, AND PICTORESQUE,
WITH WHOSE SANCTION
THIS ESSAY
ON THE HISTORY AND PRINCIPLES OF
LANDSCAPE GARDENING
IS SUBMITTED TO PUBLIC INSPECTION,
IT IS, WITH BECOMING DEFERENCE,
INSCRIBED BY
THE AUTHOR.

Bradford House, near Exeter
March 25, 1835.

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LANDSCAPE GARDENING.

To an individual privileged with leisure, exempt from anxiety, and not absorbed in the incessant pursuit of ambition, avarice, or pleasure, few objects appear more adapted to excitement of interest, than observation of the diversified productions of vegetative creation. Their leading feature, progressive expansion rarely intermitted ; their infinitely varied and elegant form of outline ; their multifarious and fluctuating shades of tint ; their alternate acquisition and privation of decorative mantling ; their annual florification and subsequent fructification ; their relief to numerous wants of the human race, by supplying protection, nutrition, medicine, habitation, with various means of convenience,

comfort, and gratification, constitute inherent properties, combining to render horticulture a study of equal importance and amusement. If agriculture could elicit from the philosophic pen of Cicero a well-known laudatory climax, doubtless similar commendation attaches to its sister art horticulture. “*Nihil est agriculturæ melius, nihil uberius, nihil dulcius, nihil homine libero dignius.*” For what pursuit can urge superior claim, what can be more copious, what more delightful, what more deserving attention even from a person of elevated rank? To a man of reflecting mind, it is calculated to convey benefit in no less degree, than to confer gratification; if, rising superior to that growing error, unphilosophic denial of a first cause, he become a true philosopher, and “look through nature up to nature’s God.”

That horticulture is equally beneficial to the contemplative mind, by exciting it to “moralise the spectacle,” as salutary to the corporeal system, by superinducing increased glandular secretion in the respective viscera, through compression from muscular action, is a proposition by no means demanding elaborate proof. No argument for its support is required to be superadded to the recorded fact, of this pursuit having been appointed by the Creator himself, while the

human mind was innocent, the taste pure, the heart susceptible of chaste and simple pleasure.—Milton's description of Paradise admirably develops the interesting character of primeval occupation, in the culture of a garden. Indeed Addison's direction of public attention to the previously unappreciated beauties of Milton, in a series of critiques on the *Paradise Lost*, in the *Spectator*, aided the influence of another event, intended to be assigned as the principal source of purer taste in ornamental English gardening.

Horticulture, having originated with the monastic orders, was too long limited to culture of esculent, bibulent, and sanative productions. But plantation of forest trees commenced at a considerably anterior period, having necessarily resulted from an early process in the civilization of every country, destruction of forests for conversion into tillage-land. The favourite amusement of the chase having thus been materially curtailed, manorial proprietors of pre-eminent dignity were impelled to substitute extensive inclosures as preserves of game. Royal, episcopal, abbathial, and priorial parks, are traced to the establishment of internal peace, by consolidation of the Saxon heptarchy under an individual sovereign. Antecedently

to this national æra, Edgar's acquisition of the British throne, the Anglo-Saxon sovereigns, if disengaged from intestine warfare, were rarely stationary, but constantly engaged in progress through their respective kingdoms, for the salutary purpose of relieving the aggrieved from oppression, by hearing and determining causes of complaint. Thus personally executing a function, subsequently delegated by Alfred to justices itinerant, on distribution of the kingdom into circuits, they selected for successive places of residence and courts of justice, the principal castles of their several provinces; many of these retaining vestiges of this ancient usage, by continued appropriation to the same purpose for the judges of assize. Remaining but a limited period in each castellated palace, through the inevitable result of their itinerant avocations, these sovereigns had little inducement to form parks, but participated the recreation of hunting in the few intervening forests, during their progress from castle to castle. Subsequently to establishment of parliaments, by Henry the Third, and on previous convention of the greater and lesser barons, sovereigns frequently privileged baronial and equestrian favourites, on return from the metropolis, with a licence for three or more days hunting in some intervening forest of

royal demesne ; several having survived the wreck of time, among the Harleian and Cottonian MSS. Of royal parks, some of the most ancient are those of Windsor, Woodstock, and Richmond, denominated, in early history, Sheen. It is scarcely expedient to state the new forest in Hampshire, having been an appendage for hunting to the royal palace at Winchester. Hunting having been accounted equally conducive to amusement, health, and supply of delicate food, royal licences for parks were granted at a very early period to ecclesiastical and conventual prelates, subject to the condition of their own and each successor's pack of hounds devolving to the crown on their demise. Antecedently to the see of the Anglo-Saxon bishops of Devonshire having been transferred by Edward the Confessor to Exeter, for security within a fortified town, from previous exposure to Danish ravages, the episcopal palace of Crediton was privileged with an appendant park, its site, now converted to tillage, still retaining such appellation. On alienation of the county of Worcester from the extensive see of Lincoln, its bishops eventually acquired the valuable appendage of Hartlebury-park. For proof of the assertion, that superiors of monasteries were likewise privileged with possession of a park, may be assigned the fact of

Prior-park having belonged to the priors of Bath, and a district adjacent to College-green, in Bristol, having been the prior of St. Augustine's park. But in laying out a park, the design of planting was by no means to gratify the eye, being merely to supply shelter to deer. For its accomplishment marginal avenues of trees were commonly accounted sufficient. On subsequent adoption of the Dutch style of planting parks as pleasure-ground, stellated avenues were introduced, diverging in *radii* from each front and side, and sometimes from each angle of the mansion-house. In truth the inhabitants of Italy themselves, encircled by picturesque scenery, celebrated for beauty, and transcendent in sublimity, had no conception of copying its outline in disposition of pleasure-ground. Their style of laying out gardens and arranging plantations was stiff and formal, regulated by geometrical principles, and almost supplying an archetype of Dutch gardening. Cicero speaks of "*arborum directi in quincuncem ordines.*" Rows of trees arranged in a *quincunx*. Pliny, describing the pleasure-gardens attached to his magnificent villa, has similar reference to the *quincunx*. This form is strictly geometrical, the *quincunx* consisting of a central tree surrounded by four equi-distant from the centre, resembling the five

specks in either suit of gaming cards, as for instance, the five of diamonds, the five of hearts, or the five of any other suit. From this unnatural arrangement not the remotest approach to landscape gardening could by possibility result. Such was the tasteless method of arranging gardens in Italy, and the plantation of parks, too long prevalent in this country, and in several instances retained. To a mansion thus decorated with a stiff and formal park, arranged on geometrical principles, was frequently annexed a Dutch garden. It presented the most complete harmony with the park, yet direct contrast to natural scenery, being characterised by stiffness and formality, blended with disgusting gloominess. The legitimate province of art is imitation of nature. The leading object of Dutch taste in formation of a pleasure garden is, by deforming and disfiguring, by covering and distorting, to triumph over and do violence to nature. Every object in the natural creation, since the deluge, developes a curvilinear direction, with an exclusive exception, the propagation of light, it being transmitted in straight lines. The Dutch gardener seems to cherish an horror of curvilinear forms, like nature's pretended abhorrence of a vacuum. Clipped box or yew-hedges, graduated grassy slopes, terraces,

and parterres, strait and broad gravelled walks, terminated by temples, obelisks, urns, statues, or fountains, broad flights of stone steps, and heavy ballustrades supporting cumbrous flower-pots, mowers without a blade of grass, and haymakers without a wisp of hay, shepherds without sheep, and shepherdesses without a pet-lamb; fish-ponds square, oval, or oblong; circular basins with jets d'eau, diminutive islands approached by Chinese bridges, sea-nymphs, naiads, draiads, and river-gods with their dribbling vases, and as the acme of elegant taste, Neptune with his crown and trident, reclining in listless indolence without a single wave, requiring his stern controul; these were the rare works of art borrowed from Holland by our obsequious forefathers, as the choicest embellishment of pleasure grounds. The gardens at Hampton-court, Shotover Lodge, in Oxfordshire, Bicton, in Devonshire, with a few others, preserve vestiges of this tasteless style, now, by general consent, and with happy effect, exploded.

This abandonment of indisputably bad style in gardening, is to be attributed as to a leading cause to fortunate importation of landscape paintings of the Italian school, produced by the pencil of Salvator Rosa, Titian, and Claude, dis-

playing the beauties of sylvan scenery, aërial perspective, appropriate structures, animated groups, diversified tints, winding rivers, and all the countless ingredients combining to constitute fore-ground, middle-piece, and distance. To the collections of Charles the First, at Windsor, Sir Paul Methuen, at Corsham, Sir Robert Walpole, at Houghton, and of a few others, this kingdom stands indebted, for discovering through the medium of pictorial art, the beauties of natural scenery in the first instance ; and for subsequently proceeding to render art the hand-maid to nature, thus restoring her to exercise of her legitimate function, not invention but imitation.

The first practical man of taste, who ventured to arrange pleasure-grounds on a rational principle was Kent ; yet on a sudden transition from bad taste to good, he could scarcely be expected to succeed in full perfection. He selected, indeed, a judicious course of study to qualify himself for the accomplishment of a seasonable revolution in English horticulture, by visiting continental forests, and observing the diversified features of sylvan scenery in its natural unsubdued state. The leading principle suggested to his mind by inspection of forests was, production of beauty through the exclusive

medium of sublimity. For accomplishment of this purpose he limited his selection to forest-trees, with entire exclusion of shrubs, forgetful that woodland scenery is never spontaneously devoid of indigenous underwood. The result was introduction of sublime features in pleasure grounds, to neglect of convenience, comfort, and correct transcript of natural beauty. If the remark be just, and it cannot easily be controverted, that English poets borrow description of the charms of spring from Italian writers, this country seldom presenting the genial feeling of comfort, until return of summer months, on account of the easterly wind prevailing in March and April, and a blazing sun-shine opening the pores of the skin and predisposing the corporeal system for countless maladies through the deleterious result of sudden transition from heat to cold; surely then England presented the last field for pleasure-grounds, contributing neither shade from sun, nor shelter from wind. At a period considerably subsequent to the time of Kent, shrubberies began to be planted, merely in contiguity with the mansion, but not interfering with his grand principle. Stourhead is reported to have constituted Kent's first experiment, in application of his theory to practice, in respect of distribu-

tion of trees in the lawn, fronting the splendid mansion, then recently erected by the grandfather of the present venerable proprietor, Sir Richard Hoare. Had not compensation for such ill-judged neglect of shelter on the bleak Wiltshire downs, been subsequently supplied by luxuriant plantations, covering the slopes surrounding the beautiful expanse of water, occupying the valley at some distance behind the house, no portion of the grounds would have presented an enjoyment of rural comfort. But these highly interesting in themselves, formed no part of Kent's plan; and being detached from the lawn, do not enter into composition of the landscape. Still the meed of commendation is decidedly due, to this bold projector of subversion of the formal, unnatural, style of Dutch gardening; through him a more natural method of laying out pleasure-ground having been introduced, at the felicitous moment of taste for the picturesque having been cultivated, by the united influence of poetry and painting, as already recited. Lord Bacon, in one of his interesting essays, and Mason, in his English garden, contributed to excite attention to prevalent defects, and to suggested improvements; thus preparing the public mind reluctantly to abandon their tables of box and peacocks of

yew, their leafy arcades and moss-grown walks, their Babel-like earth-works and basin-like water-works, with all their countless appendages of statuary and architecture, inappropriate, ill-judged, and ill-placed. Nearly all these numerous productions of bad taste have eventually "vanished like the baseless fabric of a vision, and left not a wreck behind."

Another improver of English taste was Brown, who judiciously studied the local capability of each subject on which he was employed to exert his more skilful operations; and from continually re-iterating his favourite expression, acquired the ludicrous cognomen of Capability Brown. His taste, however, was at the time accounted of such superior description, as to procure for him in the profession of what may be termed horticultural engineer, or landscape gardener, a fortune qualifying him on retirement to be appointed Sheriff of the county. His favourite objects were plantation of large clumps of trees, and formation of large sheets of water. Of the former partiality, he received a humorous memento, when escorting the justices of assize, with his troop of javelin-men marching in slovenly disorder; and, being in consequence, loudly accosted by a wag with, "Brown, clump your javelin-men." To produce a natural ap-

pearance, trees should be arranged, not in clumps, but in groups, naturally shaped, and judiciously interspersed with detached trees, neither too frequently recurring, nor excluding bold spaces of open lawn.

But Brown's grand forte was water. Here he found himself in his proper element, and by a most successful effort at Blenheim, may defy animadversions from the severest criticism. Conscious of success, he exulted in the achievement, and was accustomed to boast that "the Thames would never forgive him what he had done at Blenheim." A visitor of that splendid domain, unapprised of its progressive improvement, could not, for a moment, imagine Sir John Vanburgh's having actually erected the massive bridge, surpassed in the span of its arch only by the Rialto, at Venice, without contemplating the possible formation of water. His object was simply to break the declivity of a road crossing the valley, intervening between the palace and an opposite hill, and presenting avenues of trees disposed in form of the order of the troops at the battle of Blenheim, while exhibiting to the eye a commemorative obelisk, on termination of the visto.

Brown had penetration and ingenuity, by supplying the desideratum, to super-add a most

splendid feature in this magnificent domain. Erecting a barrier of massive rocks, across the valley towards the back-front of the palace, he obstructed the passage of a scarcely perceptible rill of water, crossing the end of the town of Woodstock, and thus created an expanded lake, tastefully flowing round the abrupt steep surmounted by the palace; and which having dashed over the rocks in grand cascade, gently glides through the opposite side of the grounds, with every appearance of a beautiful natural river. Indeed, Brown had the credit of producing the finest instance of artificial water in the kingdom; and for encouragement of future engineers, from a source too trivial to suggest its feasibility to an inexperienced spectator.

Davis of Longleat displayed considerable taste in improving the extensive grounds of that beautiful domain, and conferred on it an highly picturesque character; but by disposing the ancient avenue into groups at even distances, he by no means merited imitation; still in Repton he actually found an admiring imitator. The singular idea so completely received approbation from the latter landscape gardener, as to have induced him to plant groups of trees at even instances, to resemble the new-modelled avenue at Longleat. An instance occurs at Mr. Long's

seat, Monkton Farleigh ; producing an effect too formal, unnatural, and tasteless to merit repetition ; and admits not the apology of having arisen from a regular avenue. Mr. Davis succeeded better in disposal of the water at Long-leat, by successive heads partially concealed into the form of a river ; and he likewise created a grand lake of considerable extent on the opposite side of the eastern hill, covering the sloping sides with luxuriant plantations. It is known as a place of frequent resort for parties of pleasure by the name of Sheerwater. At Corsham in this vicinity, where the exclusive object is to produce picturesque effect on view from the picture gallery, a grand river appears flowing through the park, by a complete *deceptio visus*, the eye not perceiving sunk spaces intervening between successive sheets of water. Viewed, however, by a spectator in the park, able even to drive between them, they bear exact resemblance to a combination of tasteless ponds, forming a mill-head. With a worse subject and less water, the artificial river at Long-leat is much more tastefully accomplished, on similar declivity of ground. It is such declivity which principally tests the skill of an engineer, in formation of water, without the aid of a valley. Any rill trickling through a vale requiring

little more than expansion, such purpose is with facility accomplished, as at Mr. Gore Langton's, Newton-Park, and on a more extensive scale at Mr. Watson Taylor's, Earl-Stoke. The instances illustrative of these remarks, are selected from places distant but a ride from Bath.

In tracing this historical sketch of landscape gardening, an unintentional reference has occurred to some of the principles producing that essential embellishment of pleasure ground, introduction of ornamental sheets of water. Of all appendages, few involve the proprietor in greater expense, therefore few are attempted; while in truth few require less expense, if constructed on a correct and economical system. Wherever a perennial spring is found, if not exceeding in quantity what might pass through a finger-ring, it is sufficient to form the largest sheet required. On the principle of hydrostatic law, of water always finding its level, it may be made to rise to any height equal to the elevation of a barrier interposed for the purpose. For construction of such barrier or head, stone, brick, or wood is seldom required. The only materials in general necessary are oaken stakes of considerable length and thickness, with stiff puddled clay, shaped into an inclined plane. The streamlets passing through pleasure grounds

seldom swell into a torrent irresistible to such a head. If watling be added, it will present a head adequate to resist the swoln water of a river of moderate extent. In case however of a very considerable body of water requiring increased resistance, the inclined plane may be fortified with stone, dropped down without cement. This contrivance will form an impregnable barrier.

Removal of earth being attended with very considerable labour and expense, moderate excavation should be attempted, in the first instance. Width and length, not depth, are all the points expedient to produce effect; and by removing scarcely more than the sod and mould, on commencement of a sheet of water, material will remain for supply of manure each alternate year. Verdure improves in tint and thickness by frequent dressing and mowing, brushing and rolling. By application of earth, still better of compost, combining dung, ashes, and lime with mould, or even pulverised lime-rubbish, and subsequent pressure with a heavy roller, the roots of the grass having acquired increased covering and stimulus, will shoot with astonishing luxuriance. The deepest-tinted, thickest, and in all respects finest grass was produced in the plantation-gardens of Pow-

derham Castle in Devonshire, during the proprietor's occupation. It was mowed, brushed and rolled in summer thrice in a week, and annually manured. For areas of a moderate size, the stunted grass of a common forms the most convenient turf, from not requiring to be frequently mowed. In the vicinity of London it is termed by gardeners moonlight turf, being obtainable by stealth from commons contiguous to the metropolis only in moonlight nights, the light of a lanthorn endangering detection from the adjacent habitations. The greatest difficulty is experienced, in raising grass from seed on the site of a vegetable garden, the young shoots being attacked by slugs, previously harboured by cabbages, lettuces, and other broad-leaved vegetables. The most efficient preventive is preparatory destruction of insects by slaked lime. All grass-plots should occasionally be rolled with a loaded roller before sun rise or by night, to crush insects, before repairing to their diurnal haunts; or still better sometime after a shower, their preference for feeding being on grass moist with rain or dew. The shorter grass be kept, the less harbour does it present to insects; and if permitted to become of length for fodder, it loses during a considerable interval its verdant tint. If from intense heat, pro-

tracted drought, or frequent treading, the root decay, seed should be scattered on the surface, and covered with mould and wood-ashes, the latter being particularly congenial to increase of trefoil. This species of seed mixed with Dutch clover and rye-grass, or as it is sometimes, from permanent durability, called, ever-grass, combines to produce the most eligible description of grass. Common English clover should studiously be avoided, being, from luxuriant and rapid growth, destructive by shade to vegetation of the admixed seeds; and itself not exceeding two years in duration. It is merely adapted, by addition to barley seed or oats, to supply the agriculturist with temporary pasture, it being exceeded by grain in rapidity of vegetation, therefore not impeding its production; but from gardens or lawns it should scrupulously be excluded. Should wild flowers, as the daisy, dent-de-leon, or golden-cup accidentally mix with grass, they should carefully be eradicated in the spring, previously to seeding; being when neglected both disfiguring and destructive to grass; verdure alone constituting the object of cultivation in pleasure ground. To be productive of picturesque effect in landscape gardening, verdure demands such peculiar attention as to be rendered permanently

thriving, fine, and thick. In such state it constitutes a leading and striking feature in the foreground, admirably contrasting with the deeper tints of perennial shrubs or trees at remoter distances.

Walks or roads in pleasure-grounds require superior consideration, to that apparently bestowed on them. Through inattention, they commonly disfigure and diminish picturesque effect; yet are not necessarily of injurious tendency, if disposed on judicious principles. It should be recollected, that roads being artificial productions, for the purpose of mere convenience, seldom form a constituent feature in natural scenery. Even foot-paths only result from the same tract being frequented, by increased population. Since, then, it can not be too strongly urged, to render artificial arrangements the closest imitation of nature, consistent with convenience, it follows that roads or walks should not be displayed, with needless prominence. Although absolutely necessary, they demand the exercise of ingenious contrivance to be prevented from appearing a necessary evil. But judgment competent to such contrivance is rarely attainable, except by study of landscape pictures. Unfortunately civil engineers are neither proprietors, nor frequenters of pic-

ture galleries ; consequently can rarely be relied on, for accomplishment of tasteful lines of road. It is, therefore, invariably perceptible, by a glance from the eye of taste, whether grounds have been laid out by a mere professional engineer, or under superintendence of an artist or amateur of paintings ; the direction of lines supplying a leading test. The engineer commonly wages war with nature, summoning to the field a host of able-bodied mercenaries, armed with spades, crow-bars, or pick-axes, and like potent pioneers, clearing the way of all impediments to the valorous champion's march, and with mighty arm rearing ramparts, covered ways, terraces, glacis, and multifarious invincible bulwarks. Such work of labour fills the gazing multitude with admiration and astonishment, the complacent conqueror of nature attaining the consummation of his triumphal achievements, the *spolia opima*, golden treasure.

A man of taste, on the contrary, is content to become the fostering nurse of nature, merely controuling eccentric deviations and checking luxuriant wildness, attentively studying every prominent feature, and delineating every delicate lineament, merely substituting polish for coarseness, chasteness for rudeness. By such judicious treatment, correctness and elegance,

beauty and sublimity are generated. But art can no more copy nature in planting, than in painting, without minutely and perseveringly scrutinizing every interesting trait in her character, and every constituent principle contributing whether by combination or contrast, to form her simple outline and complicated detail.

A person of opulence, then, laudably ambitious of embellishing his paternal estate, or a superintendent of public improvement of unadorned acres, should commence cultivation of taste, by close, unremitting observation of natural and wild scenery. He should, at the same time, avail himself of the pencil of approved artists, to direct his attention to select features, entering into the composition of an elegant landscape. Like the artist, he would derive assistance of incalculable value, from comprehending the principles of perspective. He should discover the character, prevalent in natural incurvation ; the diversified consequence of intervening objects, the softening of distance by bold abrupt foreground ; the elongating effect of unbroken lines ; the fore-shortening result of projecting points ; and the frequent recurrence of salient angles. He may remark such angle, as the exclusive feature, approaching to a geometrical character. He will not discover

remotest approach to any other form of such description, whether circle or ellipse, triangle or square, oblong or rhomboid. Through their absence he will perceive stiffness and formality to be obviously excluded. He will not, then, suffer the grounds destined for ornamental plantation to be made stiff, formal, unnatural, by their introduction, but will draw his lines with natural curvature and undefined form. For accomplishment of such curvature, he will generally avoid frequent or sharp turns, approximating either the zig-zag or snail-creep, to adopt the gardener's term. The only circumstance under which he will admit either, is their absolute necessity for ascent of an abrupt steep. Here they will not hurt the eye, because imperceptible from any one point of view, being generally concealed by a hanging wood or plantation, through the principal part of their course ; and a single turn only being seen by a spectator in the ascent or descent. Indeed the zig-zag line, being the easiest, is the natural course for traversing the side of a mountain ; consequently on a steep, so far from dereliction of natural precedent, it acquires the warrantry of a correct transcript. Here then, and only in such instance, it is perfectly allowable, as an exclusive exception to a general rule of prohibition.

No apology for straight lines on a level surface is admissible, except near the approach to a mansion of regular, ancient character ; or to a temple presumed to be frequented by formal solemn processions ; or to a triumphal arch, adapted to similar ceremonies of state. The general principle for drawing curvilinear walks or roads, is Hogarth's line of beauty, an incurvated line with contrary flexures of unequal and bold sweep, somewhat approaching the form of the Roman letter S. The eye of taste is hurt, on descrying two incurvations on the same side, from any one point of view. It is only by giving tasteless sharpness to a curvature, that such repetition is occasioned. The curve gains elegance by being drawn on a grand scale ; if in a road of approach, by gentle deviation from a strait line, yet with decision sufficient to be distinctly perceptible. A garden being more limited in its scale, than a park or lawn, its walk necessarily requires proportionate increase of curvature, adherence to the preceding principles being generally retained. Yet even here, if any obstacle, as a tree, boundary-fence, or irremovable structure, preclude feasibility of a bold, incurvated line, and compel a second curvature on the same side, it may be rendered imperceptible from any one point of view, by in-

terposing dense masses of perennial shrubs. These, indeed, supply convenient screens from any offensive object. Concealment even of a structure disagreeable to the eye, may be accomplished without lapse of time, by a plantation of Weymouth pines, intertwined with luxuriant privet, and clothing their comparative nudity by such adventitious foliage. These materials form nurserymens' summer-screens for hot-house plants, rendered nearly impervious to wind, by a practice however equally inadmissible and inexpedient in pleasure-gardens, frequent and formal pruning. On the convex side of the extreme projection of a curved road or walk, a large handsome tree, producing the desirable appearance of having caused the curvature, suggests resemblance to a natural tract. If unattended with extreme inconvenience, the road of approach to a mansion should have a gentle ascent on commencement, and a similar feature on approximating its termination. On no account should it be suffered to bisect the grounds or to pass along the direct bottom of a valley, thus frequently intercepting a beautiful undulation of the lawn, and converting itself from a mere inevitable object of convenience, to one of glaring conspicuousness, exciting disgust. By very gentle ascent along one of

the sloping sides, and prevalent interception from view, by passing within grouped trees, it acquires the refreshing shade of an avenue, without its stiffness; and, by its receding character, loses much of the offensive glare of gravel. For similar reason, its width should be as narrow as consistent with convenience.

Even in a meadow, if the commonest species of gate be interposed between trees, it acquires an interesting appearance. Plantations of a perennial character should therefore flank an entrance, for the united purposes of external ornament, and of internal concealment; a gateway when commanding a view of the mansion, being destructive of the desirable impression of extensive domain. By judicious position of the entrance, direction of the road, and intervention of ever-green trees and shrubs, it should be interrupted from discovery to the utmost possible point, where unexpectedly meeting the eye, it strikes the visitor with agreeable surprise by such sudden disclosure. Similar effect is produced by the road emerging from plantations of some extent at the entrance, and unexpectedly commanding extensive stretch of lawn both in right and left direction. Instantaneous transition from solemn gloom to cheering sunshine, from a contracted space to immense expanse,

gratifies by contrast, elicits astonishment, and stimulates expectation.

Yet in arrangement of pleasure-ground, although these considerations be important, they should be accounted only of secondary importance ; the grand point for primary attention, being arrangement of a picturesque landscape, to be seen from the house. External display of sylvan scenery and verdure, should closely correspond, as has already been hinted, with internal productions of pictorial art. The view from a front window, is more frequently presented to the inhabitant's eye, than that from any other assignable point ; and even the raised expectation of a visitor should not be disappointed, on entering the proprietor's abode. The site selected for construction of an eligible mansion-house should, if admissible from attendant circumstances, command every constituent feature of an interesting picture. If possible it should comprise a competent extent of lawn in the fore-ground, projecting points of intersecting slopes in the middle piece, with a considerable stretch of remote hills or downs in the back-ground. In absence of the latter features, if the sea, or bold swell of a river be presented in distant perspective, an intermediate feature may be supplied by luxuriant planta-

tions, augmenting the brilliant effect of distant water, by contrast of bright with dingy tint; the latter tint again supplying a second contrast to the cheering verdure of a well-dressed and smooth-shaven lawn in the fore-ground. Water appears so nearly essential to completion of an elegant picture, and confers such indisputable embellishment, that it should be supplied by every practicable expedient. By aid of cast-iron pipes, it may even be conducted across a hill; and then being made with competent expansion to wash its base, should converge behind a promontory, or thick impenetrable plantation, concealing its termination. The reflected shadows of feathering trees, the glistening brilliancy from a meridian sun, its darkening suspension from a passing cloud, the undulating surface from a briskening breeze, the inverted grazing cattle, the emergent leaping of fish in quest of evening insects, the nocturnal image of a pallid moon, the rich tints from aquatic mosses and reflected foliage, in short, countless accompaniments of a lake or artificial river, render water an indisputable desideratum in pleasure-ground. Fortunately in a hilly district it is seldom or never unattainable; and if not supplied through deficiency of unequal surface, it may often be introduced by various contrivances of ingenuity,

superadded to that assigned. One precaution should constantly be observed, in arrangement of artificial water, to conduct it to a distance sufficiently remote from a house, for avoidance of incommoding the inhabitants by its hazy exhalation, particularly on approach of the rising sun in an autumnal morning.

Similar precaution of sufficient distance from the place of abode, should be regarded in plantation of trees of rapid growth, calculated by superior height to arrest attention from rooks. In a picturesque scene, birds, by the diversified laws observed in congregation and flight, by varying melody and even discordant symphony, if not too harsh and protracted, arresting the listening ear, should be esteemed an interesting appendage to a rural residence. The rooks' shrill clarion, and sparrows' twittering chirp at twilight's peeping dawn, the goldfinch and skylarks' richly-swelling notes, and long-continued song, the wood-doves' plaintive cooing, and cuckoos' stuttering hint of grateful spring's return, nay, to the reflecting or romantic mind, drawing pleasure from simple yet natural sources, therefore delighting in sequestered retreats, remote from the busy hum of men, impressions suggesting countless topics for contemplation, not less beneficial than agreeable,

will be elicited by evening's harsher aviarian sounds, grating on the unphilosophic ear, yet expanding the heart with exuberant gratitude to the all-wise, all-powerful, all-bounteous author of the natural creation, for man's superior rank in the scale of animated existence.

But, if winged tribes, like the great dramatist's stricken deer, be calculated to excite impressions decidedly profitable as well as delightful, in the contemplative inmate of an ornamented rural mansion, it is important to be apprised of their being subject to human control, through attraction or repulsion, exceeding expectation. Plantations of trees rapid and lofty in growth, attract the hawk, rook, and similar lovers of elevated station. The latter species, if productive of annoyance by proximity to a house or garden, does not require removal by extirpation, but may, with perfect facility, be transferred to a less inconvenient abode. The expedient is, to provide foundations of nests with the usual materials, in the highest forked ramifications of more distant lofty trees, attainable by a clambering boy; and to dislodge the rooks by discharge of fowling pieces directed from the opposite side of the rookery. The affrighted birds, flying from the sound, alight on the nearest trees of competent height; where, finding their

labour commenced, they are induced to complete the artificial nests, by raising the sides and lining the bottom. This experiment was successfully tried at Wolford-lodge, the seat of the late General Simcoc, in Devonshire; the mode of procedure having been recited minutely by his gardener.

Aquatic fowls as the curlew, wild duck, with birds of similar description, may be attracted by mere formation of an artificial lake, or extensive pond, partially fringed with sheltering trees and shrubs. In a frigid and dense state of atmosphere, portending a severe snow-storm, sea-fowl, congregating in countless numbers, and migrating from the coast to the interior, steer their uniform flight by the meandering course of a river, each itinerant bird in turn succeeding to the point of the wedge, until all exhausted by cutting the air with their chest, concur in alighting beside the first expanse of water, harbouring them by its bank and leafless ramifications. The leader sustains such fatigue in dividing the freezing and foggy atmosphere, as pioneer for his colleagues, that he is impelled to resign in a few minutes the arduous post to another voyager, nearest in succession. A remarkable instance of aviarian generalship occurred during the severe frost of last Ja-

nuary. A flight of about four-score wild geese, in transit from the Severn approaching Bath, in the usual order of a single wedge, hesitated to encounter the augmented density of atmosphere, until, by division into two brigades, they presented wedges, or acute angled triangles, of a contracted hypotenuse or base, through which truly military manœuvre, they could penetrate with diminished difficulty a mass of smoke and exhalation from the hot baths, thickening the ordinary fog. It is by no means an improbable conjecture, that these aërial tourists may have passed from the Avon's interrupted course to the Frome's more tranquil stream, and may have found an excellent harbour at Sheerwater, the Marquess of Bath's lake near Longleat, surrounded by luxuriant ever-green trees; or else, reconnoitring from their elevated sphere of observation, descried and alighted by the sheltered artificial river at Earl-Stoke, Mr. Watson Taylor's, in Wiltshire. A flight of wild ducks, having pursued the course of the Exe and Creedy in Devonshire, without success, and diverging in a devious direction, alighted for protection from the pitiless snow-storm by a retired duck-pond; where, admitted denizens, and associating with aboriginal inmates, the half-strain progeny served up in guise of wild ducks, have often im-

posed on the unsuspecting gourmand. It is not impossible that similar result might be experienced from conveying tame geese, in an inclement season, to the temporary haunt of roving wild geese. In any case, an aviarian experiment, with such facility accomplished, merits attention. The wild duck and curlew originally steering from the coast by the river Stour, adorn the principal lake at Stour head, Sir Richard Hoare's.

Plantation of shrubs producing berries, attracts the smaller tribes of birds; and the puerile amusement of scattering hemp-seed or bread-crumbs cannot escape recollection, as an irresistible attraction to the robin and thrush. By similar contrivances, various species of birds might be decoyed to a shrubbery, converting it into a complete aviary, unattended with the penal infliction of durance vile. As matter of course, its site should be remote from fruit trees, their bud supplying food to small birds. And if no expense of admission to concerts and operas be spared by the town-bred musical amateur, why should the arrogant and unmerited sentence of a contemptuous smile be elicited by cheap and simple sources of melodious gratification, derived from studied arboraceous attraction of the winged tribes, to domiciliate in the

vicinity, and charm the ear with their harmonious concertos.

But in determining the character of plantations, expedient to decorate a mansion with tasteful appendages, the leading object of consideration is gratification of the eye. In this respect, considerably advanced as is public taste, extensive room for improvement yet remains. Although Kent's injudicious exclusion of shrubs from admixture with forest trees, like the natural appendage of underwood to a forest, is not, as in the first instance, always followed, yet natural scenery is by no means sufficiently copied, either in outline or detail. The relative situation of trees of spontaneous growth is rarely imitated. In a hilly and mountainous district, the wind is too bleak to permit their existence at a great degree of elevation. On Welsh mountains, they seldom surmount one third proportion from the base; thus forming an interesting contrast to the stunted herbage and rocky sterility on the summit. But the grand advantage of partial clothing with foliage, is unimpeded display of the boundary line. Nothing is more tasteless than concealment of such line, by the usual plantation of firs, all growing with equal progress, consequently forming an unbroken, frequently a level, hori-

zon. If, however, the boundary line of an eminence must be covered with foliated mantling, let it at all events be broken by a few groups of faster growing trees, interspersed at very unequal distances. This rule is peculiarly applicable to table land, invariably demanding sylvan covering from its horizontal bounds. In shaping such plantations, let a bold swell, a receding curve, and a returning prominent angle appear. An interval of space, in length one third or half that of the planted part, should intervene, devoid or at least thinly scattered with trees. The irregular forms of woods should be studiously copied, with their leading features, particularly the gradual diminution of a dense mass, and termination in a single tree, through the check to vegetation from exposure to currents of bleak wind, rushing cuniform through the aperture of intersecting hills. But to clothe an eminence with trees admits two exclusive apologies, concealment of an horizontal line, as already intimated, or extension of a narrow lawn, through addition of the lower part of a hill unincumbered with plantation. Contemptible as that ornament of the cit's country box—the poplar—is commonly accounted, yet it is highly useful in the margin of plantations, for protection of included forest

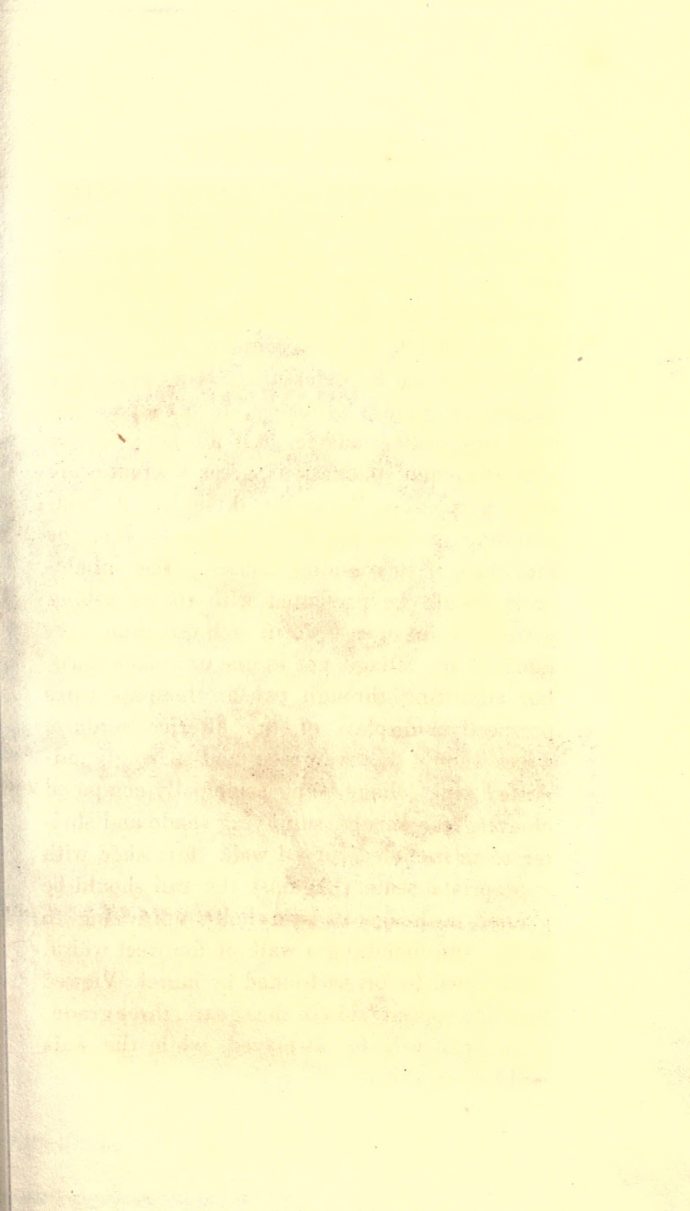
trees. By tapering elevation it contrasts with spreading trees. It yields speedy supply of foliage. It furnishes ultimate material for rails. Let then the poplar, Canadian or Lombardian, be admitted, but never in rows. These, with the elegant weeping willow, add appropriate decoration to the margin of water. In deficiency of old trees in a lawn, a tolerable succedaneum may soon be furnished, by the intertwining lateral branches of three young trees, in lapse of a few years presenting to appearance the spreading head of an old tree. Elms placed in contiguity, but not in a line, answer such purpose. In some relative detached positions, two trees of the same species alternately derive and supply protection and decoration. But a tree of handsome description, as the plane, silver-leaved poplar, Spanish chesnut, larch, and the like, appears with advantageous display of lateral branches, planted single and unsupported. Yet as a general principle, it cannot be too strongly urged, to copy natural scenery, by suffering trees of the same species to predominate in masses. In a favourable soil or aspect, numerous shoots springing from the spreading roots of a parent tree, furnish a wood or forest with similar masses. Wild shrubs naturally spreading, should therefore be represented by

planting in groups. In the plantations of laurel at Stourhead, this accumulating idea has been carried to an immoderate extent. Although from its vivid, glossy, and cheerful hue, it yields superiority to no assignable shrub, indigenous or exotic, yet at intervals it should be relieved, by a deeper tinted Portugal laurel, sometimes by a towering forest-tree. The plantation would, then, acquire more natural and picturesque appearance. But to the proprietor's cultivated taste, any suggestion for improvement must be offered with diffidence. Flowering shrubs, as the *laurestinus*, *arbutus*, Portugal-laurel, and those of similar description, from showy appearance require a smaller assemblage; but the *phylirea*, privet, wild holly, and others of unimposing character should be placed respectively in more extended masses. Those of variegated leaf are sufficiently conspicuous, even single, or in a very moderate group. Those of spiral form, or narrow leaf, as the cypress, which, though a tree, may while young be classed with shrubs, from its slow growth, together with the *balsam* and *arborvitæ* should display their perfect form by single disposition. A handsome flowering shrub, as the Portugal laurel, *laurestinus*, or *arbutus*, being of attractive elegance, appears advanta-

geously in advance from the adjacent mass. The preceding directions principally apply to perennial shrubs, the deciduous being of temporary ornament, and requiring collocation of inferior conspicuousness and infrequent recurrence. They should be too rare and retiring, to allow the surrounding mass to be impaired by their deadness of foliage. Production of perpetual decoration in the landscape presented to the inhabitant of a rural mansion, particularly in its foreground, is a point too little regarded by projectors of pleasure grounds. They merely flank the edifice with evergreens, for relief in the exterior view, most improvidently dooming the domestic spectator to annual recurrence of seven months' solicitude for return of leafy summer. A man of correct taste, defying destruction of foliage by inclement vicissitude of season, in imitation of the world's primogenitors, should, through judicious selection and disposition of hardier evergreen shrubs and trees, provide for his admiring eye the semblance of paradise, participating perpetual spring. At the same time, he should be enabled to descry the grateful return of vernal months, by interspersing such plantations of permanent beauty with the incidental enlivening budding leaf of tender green. Scarcely any tint of opening leaf

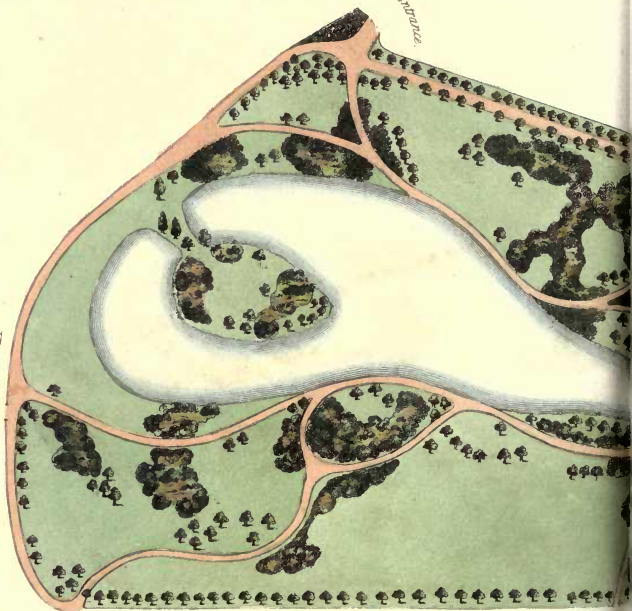
equals in delicacy the vernal appearance of the larch. Its fresh and healthy hue, exhibits a perfect contrast to the sickly olive-coloured leaf of the budding oak. Until expanded in size and deepened in hue by several hours' rain, the latter, instead of a vernal, approaches an autumnal appearance, devoid of its chaste and sober beauty. Indication of sickliness, whether in the animated or vegetative tribes, suggests a cheerless impression. With the exception of a fine old oak, of bold outline, contrasting by its twisted branches, with the flowing lines of faster growing trees, oaks are not peculiarly eligible in nearer positions. Their most advantageous situation is in distant perspective, or in plantations elongating a natural wood of the same species. Elongation and dilatation of hedge-row trees by means of plantation soon obliterates their original stiff character, incongruous with landscape features. This recommendation equally applies to an avenue of trees, or ancient road, recently included within ornamented grounds. The best disposition of these difficult subjects, is conversion into broken belts, by planting the site of the old road or interior of the avenue with Wych or Cornish elms, or with any other fast growing trees, and blending the superadded to the original pleasure

grounds by two or three bold openings at unequal distances. The difficulty of disposing ancient avenues has hitherto appeared so insurmountable, and most attempts like that at Longleat so unsuccessful, that their untouched retention has at length been accounted by a recent writer, entitled to preference. The preceding suggestion would, probably, have superseded such desponding advice. Of all subjects for arrangement of plantations, areas of squares are most perplexing, from the difficulty of commanding an ornamental view from each of the four lines of surrounding houses. The inhabitants should be presented with the refreshing verdure of an open lawn in each direction, terminated by foliage not in one unbroken mass, but admitting through two or three apertures perspective display of the ulterior verdure. Trees should be evergreen and sparingly admitted, the foliage being principally composed of evergreen shrubs, supplying shade and shelter to an included curved walk, furnished with appropriate seats. Against the rail should be planted a hedge of wild holly uninviting to cattle, and including a walk of four feet width, surrounded by privet backed by laurel. Viewed from the opposite side of the square, three graduated tints will be displayed, while the walk will be concealed.



Story's Gate Entrance.

Horse Guards Entrance.



PLAN OF ENCLOSURE

Designed for Dennis Landscape Gardener, Piccadilly



AMEſ'S PARK.

London, as the Act directs, Dec. 11835.

THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
IN TWO VOLUMES
BY NATHANIEL BENTLEY
OF THE BARRThe first volume of this history of the city of Boston, from the first settlement to the present time, is now published. It contains a full and complete account of the early history of the city, from the first settlement in 1630 to the present time. The second volume, which is now in the press, will contain the history of the city from the year 1700 to the present time. The author has endeavored to give a full and complete account of the history of the city, and to show the progress of its civilization and improvement. The history is written in a plain and simple style, and is intended for the use of the general reader. The author has been assisted by many of the most distinguished historians of the city, and the result is a work of great value and interest.

The best obliteration of avenues has been effected on the banks of the water in St. James' Park, but it has involved a tremendous destruction of fine elms. Certainly considerable credit redounds to the projector of those improvements, for astonishing ingenuity, in converting a Dutch canal into a fine flowing river, with incurvated banks, terminated at one end by a planted island, and at the other by a peninsula. The metamorphosis is so complete, and the accompaniments so appropriate, as to elude remotest suspicion of pristine character, in an uninformed spectator. It was planned and executed by the superintendent of the royal gardens at Kew, Mr. Eyton; and certainly entitles him to superior confidence, in substituting the picturesque for the geometrical style of park scenery on a narrow scale. It must candidly be acknowledged that such specimen precludes the preceding animadversions on professed engineers from universal application. The exclusive defence of an avenue is that already admitted for a straight road, contiguity or approach to a formal Gothic mansion. If found so situated, it may be permitted to remain, but should in no case be introduced.

Besides the desideratum for improvement of landscape gardening, by predominant masses of

shrubs and trees of the same species, instead of the affected display of variety by contrasting contiguity of single shrubs of different description, resembling the arrangement of a draper's pattern-card, another most important suggestion is essential to production of picturesque effect. In pictorial representation of landscape, the colouring appears vivid in the fore-ground, dingy or faint in the distance, and of intermediate character in the middle piece. Similar result is producible, by judicious arrangement of evergreens of diversified tint. In selection of shrubs, the laurel, lauristinus, arbutus, and other flowering shrubs should, by cheerful gaiety, give vividness in their approximation to a mansion, or in front of a clump, belt, or screen. The wild-holly, black-thorn, with others of similar darker tint should be arranged at the back part; while the privet, phylirea, with any of intermediate tint, should intervene. Although in general, flowering shrubs be adapted to the nearer and more polished parts, yet the beautiful hawthorn, being indigenous, is nowhere out of place. It forms a most luxuriant decoration of the approach from Welch-pool to Powys-castle; and while it charms by delicate hue and aromatic smell, fortunately thrives in the majority of situations. From deciduous

shrubs, although a plantation should derive but inferior support, on account of their transient contribution of ornament, yet, compensating by beauty of flower for short-lived foliage, they claim admission into the nearer and more polished part of scenery, exercising however the planter's deliberate consideration and sound judgment. The leading principle of arrangement is, that by selection of relative position, their periodical loss may not be felt. They should therefore be but thinly, and for the most part singly, scattered, and rarely advance directly in front, but peep over the heads of low ever-greens. This rule particularly applies to one, of all perhaps the most elegant, from delicacy of tint, richness of scent, and beauty of shape in its flower, yet the most caducous in leaf, the lilac. Blended with those early flowering trees, the liburnum, and horse-chesnut, it proclaims the decorative return of the vernal season. Yet, participating the general character of beauty united with delicacy, in every description of subject, through the rapid evaporation produced by one day's incessant current of wind, or one night's moderate frost, the leaf acquires not the interesting tint of autumnal decay, but the black hue and shrivelled form of death, still adhering to its branch, until de-

tached by autumnal frost. Provision should therefore be made, by choice of unobtrusive situation, for the lilac's early transition from beauty to deformity, and concealment of its unclothed, strait, and formal branches. Yet in a retired position, a shrub of such early and superior beauty, would appear highly ornamental in masses, delicate tints acquiring conspicuousness by numerical density. The observation equally applies to flowers of fainter hue. Losing insignificance by extension, they at the same time acquire natural form and character; for, through spreading of seeds, wild flowers seldom remain in single plants, but speedily gain accumulation, and thus obtrude themselves on notice. This remark can scarcely occur too frequently, or be pressed too urgently, on the landscape-gardener's attention. Artificial disposal of flowers, shrubs, and trees, commonly deviating from natural, through neglect of such imitation.

Lilac and straw-colour are tints of such elegance, that provision should be made, and fortunately through recent importation of exotics, can now be made, for preservation of both by a variety blowing in constant succession, from commencement of spring to termination of autumn. On decay of the lilac itself, it may be succeeded by the dwarf lilac, rodo-dendron,

and others, ending with that apology for a shrub, the tall farewell-summer. A liburnum, by position in a northern aspect, may like the primrose be retarded from blowing till mid-summer; while another through genial influence of sunshine, spontaneously blows about the middle of May. The yellow jessamine has early flowers, the columella requires increasing heat, like several straw-coloured shrubs, and the yellow broom is blooming in autumn. One species of the gorse, or furze-bush, blossoms in spring, another in autumn. Nothing exceeds in rich effect a common viewed in distance, while clothed with gorse blended with *derica*, or common heath; the same spot sometimes presenting three of the four varieties indigenous in this country. Its appearance illuminated by sun, resembles a shaded piece of silk, and displays such transcendent natural beauty, as, if absent, almost to merit introduction on a small scale, in the less fertile, more elevated, and remote parts of ornamented grounds. In those parts, if trees stretching to a considerable extent, and elongating a wood, or creating its resemblance, be devoid of underwood, wild shrubs indigenous in the vicinity should be introduced among the foremost part of the plantation. Marginal underwood rather imparts protection, than inflicts

injury. Even furze-brakes, formerly destroyed previously to plantation of Scotch firs and and larches, are now wisely retained, as supplying a valuable screen from bleak wind. But firs are found to grow with greatest rapidity, under cover of an unwrought quarry or gravel-pit, the roots being covered with a moderate proportion of mould. The pinaster indeed, like the sycamore, will encounter severity of exposure destructive to other forest trees; and is for that reason, eligible on the northern sides of bleak hills, or on a straight horizon, under the arrangement already recommended. The cedar, bay, spruce-fir, and ilex, with its variety the *quercus* Luckombiana, or Luckomb-oak, contribute elegant decoration in flanking a mansion, or interspersing both sides of the foreground, the included lawn remaining for a considerable space open, and unencumbered with obstructions to the distant view. The elder Luckomb, immortalising his name by the celebrated oak, stated its discovery to have arisen from an acorn, dropped by a bird in transit over his nursery ground, and shooting with peculiar leaf. Retentive of its foilage ten months, it will not sustain transplantation until its privation in March. In the park at High-clere, the seat of Earl Carnarvon, near Newbury, are magnificent cedars of

Libanus, reared by the late Earl, from cones brought by the well-known traveller, Dr. Stukely, from Mount Lebanon, near Jerusalem. The vicinity of Bath appears peculiarly favourable to another valuable tree of ever-green character, the yew. It supplies the hardest and most valuable wood of English growth. It appears indigenous on the race-course near Guildford, and with box and cypress, constituted the exclusive decoration of earlier English pleasure-gardens. It likewise formed an invariable appendage to church-yards. For such usage, various fanciful reasons, remote from truth, have been alleged ; as correction of putrid exhalation by its odour, and similar inadequate conjectures. Planted on a sacred scite, they were, like church-yard and church-path elms, designed for sacred use. And as to this day by the common law of the realm, elms or other trees growing in the church-yard hedge, or within the area, or even in the *via processionalis*, or church-path, having been planted, the former for reparation or augmentation of the chancel, church, or rectorial manse, the latter for shelter from sun to the congregational procession, chaunting the litany, the 24th, 144th, and similar psalms, on the festival of the ascension, and on rogation

days, the three preceding that festival, such trees cannot legally be converted to common use, or to the purpose of emolument; so the sacred ewe was secured from ordinary purposes, being applied to the primary object of sacred decoration. On assembling the parochial inhabitants, to celebrate the vigil of the nativity, they heard the recital, and witnessed accomplishment, of a recorded prediction: "The glory of Lebanon shall come unto thee, the fir-tree, the pine-tree, and the box together, to beautify the place of my sanctuary." The passage occurs in Isaiah, and is still read at evening prayer on Christmas-eve. To ensure supply of some evergreen, for this annual decoration of Christian churches, the yew became a necessary appendage. It may not perhaps be censured as an irrelevant digression, to have traced the Christmas decoration of churches, to its true and ancient source, as a practice connected with early plantation of the yew-tree; of which another object was supply of bows for feudal service.

In the historical portion of this essay, commencement of plantations was ascribed to the expediency of preserves for game, consequent on destruction of forests, and the succession of style in formation of parks was detailed. Horticulture was stated to have originated with the monastic

orders, yet not to have extended beyond esculent, bibulent, and sanative objects of culture. Ornamental gardening was traced from the Roman quincunx, through Dutch distortion of nature, and its subversion by Kent's investigation and defective transcript of continental forests, on taste for picturesque scenery having been elicited, through importation of paintings by Italian masters, concurrently with the influence of poetic lucubrations. The peculiar style of several subsequent landscape gardeners, as Brown, Davis, Repton, Eyton, was distinctively described. Numerous errors were detected, and various improvements suggested. Adaptation of different classes of trees and shrubs to the respective parts of pleasure-ground, was then in part detailed. The concluding topic was the design of the yew-tree, as an invariable appendage in ancient church-yards, a topic frequently discussed, but never previously developed. It being an inquiry of somewhat interesting character, probably its repetition for information of absentees from the last lecture, may be permitted, although a twice-told tale can only be tolerated by special indulgence.

If yews be planted in proximity to a mansion, for the sake of valuable shelter from bleak winds, they should not assume a prominent po-

sition, but should be interspersed with groups of Weymouth pine or bay, and be faced with laurels of luxuriant growth. By such contrast, the gloom of their dingy leaf is relieved, with vivid and glossy green; or if the contrast appear too strong, it may be mellowed by blending Portugal laurel in intermediate position. In short, the recommendation cannot be too frequently reiterated, to substitute studied assortment of tints for tasteless, indiscriminate admixture. Let but the pictorial artist be permitted, or the amateur condescend, to transfer his principles of taste, the one from his easel, the other from his gallery, to occasional superintendence of English landscape gardening, and they would contribute to production of a living vegetative picture, constituting incalculable improvement in style, and commanding inevitable commendation from the spectator of cultivated taste. Nay, pleasure grounds thus constructed, would excite universal admiration, and impart universal gratification. Pictoresque effect, copying and harmonising with natural scenery, elicits pleasurable emotions, even in such as "know not why, and care not wherefore." But for accomplishment of such important *desideratum*, science must be suffered to acquire unlimited confidence, in exercise of control; while prejudice must cease to plead for

senseless "custom, more honoured in the breach than in the observance." An individual proprietor, or a public association, might rest assured of the anticipation of a result, decidedly warranting the experiment.

In resumption of the topic of evergreen trees, for formation of a foreground, it may strongly be recommended, while collecting perennial foliage of every species, to permit the beautiful ilex of each variety to predominate. Single or combined, from elegance of shape, delicacy of leaf, and duration of mantling, the ilex constitutes an embellishment almost unparalleled, yet too frequently neglected. Of faster growth than the deciduous oak, it attains expansion competent to gratification of the planter's eye, with not less certainty, in the ordinary calculation of life's duration, than to please and profit posterity. It should then, on various accounts, abound in proximity to a decorated mansion, blended with masses of bay, backed by cypress, yew, and pinaster, and faced with laurel, laurestinus, Portugal laurel, privet, phylirea, arbutus, with other flowering or variegated shrubs.

In similar relative situation, but in prominent advance from trees and unblossomed shrubs, flowering evergreens should invariably rank.

Defying "the icy fang and churlish chiding of the winter's wind," the gay, cheering, precocious laurestinus anticipates the lingering arrival of an English spring. Tenacious of florage and permanently retentive of foliated decoration, it is entitled to numerical predominance over every blossoming shrub. By seasonable intervention and flowering profusion, it compensates for temporary diminution of ornament, in other component ingredients of a shrubbery, thus transferring to nipping winter's gloom, the exhilarating semblance of summer's embellishment. Productive of such interesting impression in pleasing the eye, it certainly merits conspicuousness by prominent position.

The arbutus is a shrub peculiarly elegant and eligible, from perennial decoration, rapid growth, and superior beauty in shape and tint of leaf, from delicate blossom, and glowing berry. If suffered to remain unpruned, by gaining height it becomes hollow and leafless beneath, retaining, like other evergreens, only two years' shoots, except about Midsummer, when the third year's are annexed, some weeks previously to decay of the first. If not surrounded by evergreens more stunted in growth, for concealment of its lower leafless branches, it should biennially be deprived of a few long

shoots, by application of the pruning knife, the shears being calculated to render a shrub hideously cabbage-poled. Any shrub judiciously pruned will retain resemblance of its natural form. Artificial treatment should be studiously disguised, and interposition of control be invariably concealed.

The phylirea presents striking contrast to the gay or gaudy display of flowering shrubs, being characterized by singular chasteness and unobtrusive simplicity. It is of intermediate tint, diminutive leaf, and moderate growth, consequently is precisely adapted to an advanced position. It will there present striking contrast to the imposing glare of variegated shrubs, whether holly, aucuba, or others of similar class. Here too, that lowly, yet cheering harbinger of spring, the meserium, should rank, interspersed with contemporaneous masses of hepatica, snow-drop, crocus, red daisy, and other vernal flowers, protected by wicker fence. The cypress is adapted, by taper form and elevation, to relieve a structure. The pyracanthus, pomegranate, trumpet-pomegranate, white jessamine, but paramount to all, the elegant tamarisk, supply ornamental covering to a wall. In a sheltered nook, even this may be surpassed, by the beautiful single-blossomed myrtle. From

mildness of climate it abounds in Devonshire, perhaps in no instance so luxuriantly as in a garden of Mr. Neck's, curate of King's Kerswell ; where it acquires considerable size detached from a wall, as well as height when attached. The front of a house at Bishop's-Teington, has long been covered to the top, by myrtles of 40 years' growth, protected from the easterly wind by a wing, and from the westerly by an equal defence, with the advantage of a southern aspect. Inspection of these flourishing shrubs, of such delicate character, attracts frequent visitors from the adjacent watering-place, Teignmouth. The broad-leaved species, when annually deprived of its lateral shoots, has been found to acquire astonishing size and strength of stalk ; and, on recovery of lower leaves, has eventually become a bold shrub ; contributing handsome decoration to the interior of a drawing-room. Preparatory to covering a wall, the myrtles, having previously attained strength, sufficient to sustain exposure to the open atmosphere, should be planted in a trench of two feet square, filled with light and rich mould. On approach of frost, the surface should be coated with sand or ashes, substances impervious to its influence, surmounted by long litter. The lower part of the stalk should be intertwined

with straw, and the branches be entirely covered with matting. These precautions, in an inclement season, will furnish adequate protection.

By proper treatment that rich but tender flowering shrub, the geranium, may remain through winter uninjured, without removal from the ground. The usual practice of sinking plants in pots beneath the surface, filled with leaf mould is objectionable, the unavoidably frequent pruning of the roots, impeding the expansion of the branches, their progress in all shrubs or trees being always in reciprocal proportion. But the usual practice is to insert them in sunk pots, and after having flowered to remove them to the conservatory. In absence of this useful appendage, they are sometimes planted in open ground, and at the close of autumn, being eradicated, are preserved in a damp cellar, by sand laid on the roots. It is a remarkable circumstance, that of all unheated apartments during frost, a close cellar contains the warmest atmosphere. A more eligible mode of management is, that in the beginning of November it should be cut down nearly to the stump, retaining only a few spurs, the bed being then covered in the mode described for the myrtle. On removal of this covering in the spring, it should, if expedient through want of

rain, be frequently supplied with an artificial shower from the watering-pot ; and, on recovery of leaf, it will expand with astonishing rapidity and profusion of blossom, by daily or sometimes twice cautiously sprinkling water on the leaves, without wetting the flowers. The geranium confers splendid decoration, facing ever-greens in the most polished part of pleasure grounds. It may be succeeded by plants of equally glowing tint, as the peony, balsam, dalia, and similar productions of summer, requiring the caloric of a vertical sun, to disengage the latent principles of colouring mucus. Others of the deepest hue, demand the accumulated heat of autumn ; while those of delicate tint are content with the genial warmth of spring. To an attentive observer of the diversified tribes of the vegetable kingdom, such remarks cannot be uninteresting ; and to the tasteful superintendant of gardens, they are important, for procuring succession of correspondent tints.

The Gueldre-rose, budleia, and other deciduous shrubs, interesting neither in form nor leaf, but merely productive of abundant flowers, should receive similar unobtrusive arrangement with the lilac ; while the numerous and beauteous tribes of roses, can scarcely be arranged in too much profusion, or with too great display. They admi-

rably contrast in relief from the myrtle, phylirea, or laurel. A wall covered with broad-leaved myrtles and China roses, presents a beautiful appearance, from the assigned principle of contrast, continued to the base by a parterre of various species of the carnation or masses of pink, sweet-peas, geraniums, and similar showy tribes.

The primary principles, conducive to harmony or contrast, appear so perfectly unknown at the present day, that successful arrangement of colouring in any branch of the arts, is become an almost fortuitous attainment, the entire result of attentive observation, prolonged experience, and close imitation. An appropriate motto for an operative artist in colours, is supplied by the poet Horace, "*Abnormis sapiens*," sagacious without rule. Yet a conclusive argument, from induction of particular instances, may be advanced, in proof of the theory of colouring being not an undiscovered, but a lost science. Through its loss, the artificer in any department connected with colours, has no rule to direct his selection, but caprice. Let inquiry be ever so frequently made of the carpet manufacturer, floor-cloth maker, paper-stainer, calico-printer, porcelain-painter, coloured-glass manufacturer, nay of the fashionable London tailor,

or first-rate Parisian dress-maker, as to their rule in choosing and assorting colours, the invariable reply is fancy. Thus acting without a competent guide, they incur liability, by blending incongruities, or contrasting affinities, to offend the laws of correct taste.

But without the theory of colours having been distinctly comprehended at an early period, how could such numerous fresco-paintings, or tessellated pavements, gorgeous windows, or coloured statues, nay even tapestry hangings, or tent-stitch sofa coverings, display such accurate gradations, or just oppositions of tint. Similar correct production of harmony or contrast, is equally displayed in the diversified official costume, still retained from early origin. Antiquarian research extorts candid ascription of merit, for attainment of superior science, with attendant taste, to those unsuspected superintendents of works of art, in the middle, by misnomer termed the dark ages, those arbiters of elegant productions, the contemned and calumniated monastic orders. Indefensible as was their seclusion, and unwarrantable their vow, flagitious as were the enormities of some, and questionable the character of many, still numerous were the devotees of science and the arts, of literature and good taste. The meed

of commendation must be extended from the monastic, to the capitular and collegiate bodies. Antecedently to the execrable havoc from reforming iconoclasts, completed by fanatic puritans, what transcendent taste of colouring was displayed in the resplendent windows of their consecrated structures. The artist being commonly a mere operative, the design was supplied by the regular or secular clergy, the distinctive appellations assigned to monks and canons. That their respective habits, studies, pursuits, and attainments approximated, is demonstrable from the mere statement of the members of one half of twenty-six existing chapters, having professed the Benedictine order, subject to local modification, until the 25th year of Henry VIII.; the other thirteen of his foundation being governed only by two sets of statutes, successively established by the Protestant Archbishops, Parker and Laud.

That these respective orders of men, were not only accustomed to study the rules of design, but often to carry those rules into execution, by personally engaging in ingenious and laborious productions of art, is evident from the statutes regulating illumination of missals. On tolling of the bell for mass, they were required to sus-

pend their work, and leave an initial letter unfinished. These illuminated missals, the colouring of windows, the painting of tombs, furnish facts in proof of the primary principles of the theory of colours, now unknown, having been perfectly understood at a very early period. Within a few years, on removal of a floor and book-cases from the chapel of our Lady, in Exeter Cathedral, the concealed tomb of *Simon de Apulia*, nominated to that diocese in the reign of King John, was unexpectedly discovered. Even the mouldings of the nich containing the tomb, and likewise superincumbent effigy, were tri-coloured, the exterior, the intermediate, and the interior, being derived from the three leading classes of colours in the prismatic refraction, producing beautiful effect by striking contrast. To demonstrate the theory of colours, then, a circular card may be divided into seven compartments, by lines drawn from the centre to the circumference, one compartment being painted red, the next orange, the third yellow, the fourth green, the fifth blue, the sixth purple, the seventh violet. Let water-colours or patterns of ribband, of each of these respective colours, be procured, and arranged in the enumerated order. It will be found, that any one of these colours is producible, by due admixture

of the two adjacent colours. The first and third red paint, mixed with yellow, produce the second colour, orange. The second and fourth, orange mixed with green, produce the third, yellow; the third and fifth, yellow and blue, generate green, the fourth colour; that and the sixth form the fifth, blue; the fifth and seventh violet create the sixth, purple; the sixth and the first, red, constitute the seventh, violet; the seventh and second, orange, terminate in the first, red. What then is the necessary conclusion, but that in the order of prismatic colours, adjacent colours are inharmonious; and that harmony results only from union of two colours, distant in order by one intermediate tint. The principle productive of harmony being thus discovered, may receive confirmation, by experiment with ribbands of different colours, blended, or with sewing silks twisted, in the preceding order of arrangement. Yet, beauty resulting not only from harmony, but also from contrast, the next inquiry is, from what principle to produce the latter effect. It is discoverable from the following experiment. To patterns of ribbands or silk, of the seven preceding colours, let white and black be added; and all be placed in a perpendicular line, the white above the red, the black beneath the violet, adapting the num-

bers to the altered arrangement, the white being denominated one, the red two, and so on, the violet being marked eight, and the black nine. By advancing black to the side of white, or as it is accounted the absorption or absence of all colours to the accumulation or presence of all, the strongest possible contrast is produced. Violet and purple will also contrast with white, in decreasing ratio ; while the remaining colours produce a very inferior degree of contrast, by no means eligible from their approximation to white, in graduated reflection of light. On a similar principle, the best contrast to black next to white, is red, as the colours ranking first of the seven in order of refraction, therefore first in power of reflection ; orange is an inferior contrast, but yellow, blue, purple, or violet, from graduated absorption of light, present no contrast to its entire absorption, black. In the same manner red receives no contrast from the two nearest colours in the prismatic gradation, orange or yellow, but from the semi-colour green ; it admits the lowest contrast in blue, higher in purple, or violet, and the highest, as already remarked, in black. The decisive inference then is, that contrast is not producible without passing over two prismatic colours at least.

Such being fixed laws, constituting the primary principles of the theory of colours, and demonstrable by experiment multifarious and conclusive, their application to landscape gardening involves not the slightest difficulty, and solves numerous phenomena. Why, for instance, does verdure, or why do shrubs, supply the best relief to gaudy flowers? On account of excellent contrast, green being a sober colour intermediate between the deeper and brighter tints, consequently affording a foil to all. Why is snow injurious to the effect of foliage, or flowers, of every graduated tint? On account of its glaring whiteness, supplying neither contrast nor harmony, white entering into the composition of every shade of tint, and particularly being productive of semi-colours; consequently, being a component principle, when uncombined it can neither harmonise, nor contrast with itself. Why does the olive tint of the expanding oak-leaf offend the eye of taste? Because, its being composed of green in combination with yellow, the component principle can neither harmonise nor contrast with itself, in a simple uncompounded tint, in the surrounding grass, or foliage of more forward trees. Why does the verdant herbage of spring produce inferior picturesque effect, in grounds ornamented with

trees, than the sterile grass of early autumn, consequent on mowing? Because, spring grass and foliage are gradations of one and the same colours; consequently, in whatever variety of gradation, the diversified tints of any colour, neither harmonising nor contrasting, cannot possibly be productive of picturesque effects. Contrariant is the effect of sterile grass, on account of its russet tint, like ripened corn, presenting advantageous contrast; russet being a semi-colour, uncompounded of green. Countless natural phenomena, with their solutions, might be multiplied, illustrative of the preceding theory of colours being of practical utility in landscape gardening. The digression however, has already been too protracted, to admit ulterior extension.

In reverting to selection and disposition of trees, the deciduous claim the remaining share of attention. If a common ash, from its beauty, have received the dignified appellation of "the queen of trees," well may the elegant form, delicate foliage, and vivid tint of the acacia, merit for it the paramount dignity of sylvan empress. Illuminated by the declining sun its leaf is delightfully pellucid, and presents admirable relief to the resplendent glow of a western evening sky; its thinly clothed branches, like those of

the ash, being peculiarly adapted to transmission of this glorious object, elevating the reflecting mind to celestial contemplation, and associating the grand idea of that light inaccessible, the transcendent pavilion of its divine author. An enthusiastic admirer of rural scenery is frequently impelled to "moralize the spectacle," and spontaneously to vent his devout emotions, by repetition of Milton's appropriate apostrophe, "These are thy glorious works, parent of good!"

Both the acacia and ash are too elegant for groups, therefore require prominent situations, and infrequent recurrence; familiarity with beauty diminishing admiration, and contrast augmenting respect. These remarks should be extended to another most beautiful tree, the plane; a select decoration, sparingly introducible into fore-ground. Superior beauty should in general be arranged for distinct perception, by unique and advanced position. The ash, however, is unfit for fore-ground, being of a nature peculiarly exhausting to soil, and is inexpedient, having excellent succedaneum in either an acacia or plane. The tulip-tree, horse-chesnut, Spanish chesnut, birch, and lime, spreading their branches to great extent, are advantageous in supplying a mass of deciduous

foliage; yet being, what is termed, cabbage-poled, should be contrasted by groups of tall poplars, and are adapted rather to a retiring grove, than to a detached or prominent position. Such position should be reserved for that king of the forest, the massive sturdy oak, or its sufficient substitute, the handsome walnut. These, from contorted branches, spreading width, and divided masses of foliage, furnish excellent contrast to the more elevated elm, a tree of elegant form, when not shorn of lateral branches.

No grounds present finer study for the artist in sketching oaks than Lord Clifford's immense extent of park, at Ugbrook, in Devonshire. It has been calculated, that timber of the value of eighty thousand pounds, might be felled without inflicting serious injury on the estate. Yet, his lordship's highly picturesque taste predominating over interested motives, induces him to retain the greatest number of oaks, and the largest head of deer but one, in any park in the kingdom. The oak and elm prevailing, the former in stiff, the latter in light soil, are seldom intimately associated. The soil on contrariant sides of a river frequently possessing a different, sometimes an opposite character, elms more luxuriant in growth and abundant in

number, than in any part of the island, grow on the south-eastern side of the river Exe; while woods of oak prevail on the north-western hills. The elm, delighting in mould, light, rich, deep, and in this district finding it frequently extend to twelve, fifteen, sometimes twenty inches, could not have obtained in such luxuriance at a very early period; the soil being represented by William of Malmsbury, so poor in the vicinity of Exeter, as scarcely to produce a tolerable crop of oats. Its striking improvement has sprung from abundant manure produced in the stables, streets, and fire-places of a populous city, and in each alternate year spread over the green sward; or from stiffer arable land being lightened by lime, conveyed from the eastern horn of Torbay, and burnt in kilns flanking the river.

The elms in the neighbourhood of Worcester are numerous, yet inferior in size; they are likewise abundant in the vale of Taunton-Dean, invariably presenting, not merely beauty of appearance, if permitted to retain lateral branches, but likewise unerring indication of superior soil.

In Gilpin's entertaining work on forest scenery, is an enumeration of oaks of superior celebrity; yet not including one the most remarkable in

character. It grows at Ashton, in Devonshire, near the deer-park of Sir Laurence Palk, of a contrasted form to the usual knotted character of that species of tree, straight as the mast of a ship, rising to great height, and containing an immense quantity of solid timber. Standing in a sheltered and rich valley, its peculiar singularity of character presents satisfactory proof of good, deep soil, and protected situation, being equally advantageous to the oak as to the elm; consequently, that although the oak will bear a bleak situation and poor soil, yet that it is retarded in growth, and contorted in shape, through impeding influence of such causes; the branches of trees of every description being invariably expanded or checked, in proportion to free or obstructed progress of the root.

The circumstances of soil, aspect, and relative situation demand, then, equal consideration with study of picturesque effect, in arrangement of trees; the amateur hazarding disappointment through the experienced nurseryman not having been consulted. The most flourishing trees, indigenous in correspondent soil and aspect, should direct the planter's choice, in an exposed spot. Through neglect of such precaution, in ornamenting merely two acres of lawn, adjacent to the sea-coast at Budleigh-Salterton, no

less number than five hundred trees and shrubs were successively planted, to supply a moderate share of decoration. In an extensive lawn at Wyke-regis, near Weymouth, through neglect of selecting the hardier classes of trees, none of tolerable growth survive. Yet the sycamore, pinaster, and wild holly, will grow in the most bleak situation. If closely planted, and sheltered by fences of earth when young, they yield protection to cattle, herbage, and grain; while, by decorating the domain, they counteract an original appearance of unproductive ineligibility for a comfortable place of abode.

In situations unfavourable to plantations, any indigenous tree is too valuable to be improvidently destroyed; however defective in form, or uninteresting in appearance. Even a stiff pollard oak, elm, or ash, should be carefully preserved; and, previously to recovery of a tolerable head, may anticipate mantling, by contributory aid of parasytic shrubs, as ivy or misletoe. The former, readily adhering to dead wood, may supply perennial ornament even to a scathed tree, struck by lightning, on an elevated spot. The latter attaches itself to trees of smoother bark, in Druidical times having acquired a sacred character, by adherence to the oak. At present, it more frequently

is appendant to the apple-tree ; and merits cultivation in pleasure ground, not merely from perennial supply of decoration, but for the ulterior purpose of furnishing attractive food to the melodious nightingale, ants' eggs alone being unsatisfactory. Through absence of misletoe, this bird of passage never migrates from Somersetshire, to the adjacent county Devonshire ; a single instance of misletoe being recollected to have existed in an apple orchard in the vicinity of Exeter.

An ornamental orchard may be rendered an interesting extension of a lawn, the lines being broken by removal of the worst conditioned apple-trees, and laurels, patient of shade, being irregularly interspersed in masses. An instance occurs of such accession, supplying the rich embellishment of apple blossom in spring, to the lawn of Haldon-house, the seat of Sir Laurence Palk. In Mr. Watson Taylor's lawn, at Earl-Stoke, abundant decoration in spring is furnished by blossom of the wild cherry. But both these ornamental fruit-trees may be preceded by the almond and double-blossomed peach, beautiful appendages to the pleasure garden, flanking plantations of a mansion, and exhilarating vernal associates to more sober ever-green trees or shrubs. In the sheltered

nook of a mansion, nothing of summer flowering shrubs equals, in beauty or odour, the transcendent magnolia. Favoured in aspect, soil, and shelter, it attains magnificent appearance in elevation and circumference; under reflection of sunshine it approaches in gloss, and surpasses in size, the laurel's beauteous leaf; on attainment of competent age for production of florage, it rivals the elegant form, delicate hue, and grand calix, of the Egyptian lotus; still it has not received its most distinguishing claim to preference, the unparalleled character of its refreshing, penetrating, fragrant, delicious, odour, a single flower surpassing the effect of a *pot-purée*, devoid of its overpowering influence.

In formation of a pleasure garden, although the leading object should be to please the eye, as being productive of paramount delight, and the next in order, to charm the ear, by providing attraction for melodious winged visitors; yet a third is to supply gratification to the olfactory sense. A garden is incomplete, until converted into a wilderness of sweets. Even that humble weed, designated as the Italian's darling, the mignonet, rarely admitted into the cottager's garden, through want of glaring attraction, and therefore by its fragrance gene-

rally intimating the vicinage of genteel abode, should be suffered to spread with luxuriant wildness; and fortunately has such tendency if uncontrouled, and merely allowed to ripen and shed its seed. Its continual blowth from May to October, its requisition of little space, content to creep at the feet and in the interstices of shrubs; its delicate shade of russet tint; its tenacity of possession when once acquired; its contempt of the gardener's industrious labour; but above every quality, its delicious odour—imperatively claim admission of this sweet weed into every flower-garden. The sweet scented pea, more lordly in size and figure, that of the deeper tint being denominated painted lord, and the pink-coloured painted lady, is more attractive in appearance; yet like the climatis overpowering in odour, appears beautiful in masses supported by concealed hoops, but inserted too near a window, becomes oppressive to the inmate. If sown in a spot favoured with sun, and sheltered from wind, like the ten-week double stock, or July flower, it contributes with powerful effect, when sufficiently abundant, to the grateful odour of a flower garden;—an odour equalled by no artificial scent from the perfumer's store, when compounded of the various products of autumnal growth. During the occupancy of

Powderham Castle, its plantation garden was deliciously odoriferous, toward the close of August or commencement of September ; aromatic plants and shrubs of diversified species, uniting in supply of contributory scents.

The white violet, primrose, lilac, syringa, lime-tree, apple-tree, with numerous vernal trees and plants, the rose, carnation, jessamine, geranium, hawthorn, with countless exotics in summer, several in addition to those already named in autumn, and the myrtle in every season, the winter not excepted, and even the decaying cast-off leaves of the poplar during the first of three stages of fermentation, the vinous process, all contribute conjointly or successively to recall to the contemplative mind, one of the innocent gratifications of sensual pleasure not incompatible with the spiritual purity of paradise. A writer professionally habituated to moralize, is apprehensive of imputation of professional bias, irrelevant to his avowed subject of discussion ; yet cannot refrain from incidentally dropping a momentary intimation, to elicit in others emotion of gratitude, to the all-bounteous author of creation, congenial with his own unaffected feeling.

“ Ah, David, David,” said Johnson in visiting Garrick’s garden, “ These are the things

which make death terrible." Contrariant is the effect to a devoutly disposed mind, by moralising such spectacle. "He finds tongues in trees, books in the running brooks, sermons in stones, and good in every thing." Johnson could not have intended his remark as of universal application, being by no means insensible to the influence of religious principle.

Cultivation of taste for picturesque horticulture, is too generally neglected, through erroneous apprehension of its requiring extensive field for practical experiment, or through inadequate conception of its inexhaustible fund of gratification, to an ardent devotee. But the principles of true taste may with perfect facility be developed, and be productive of happy effect, on a very reduced scale. About three-score years ago, a perfect nuisance to the city of Exeter, its southern castle ditch, was converted into one of the most elegant pleasure grounds in the kingdom. Recently, the site of its northern ditch has sustained similar improvement; the former not approaching two acres, the latter scarcely exceeding half an acre. Nay, a trivial area, not larger than an ordinary sitting-room, may and has been modelled, on a principle of correct picturesque character. It is vexatious, therefore, to witness the egregiously tasteless

disposition of areas in public squares, and in front of rows of houses.

The space of merely a few square yards, might be converted into a tasteful picture, by judicious arrangement, but for the house-builder's usual obstruction to taste, by constructing an entrance in a wrong place, the centre of the boundary fence. Placed but a few feet from the angle, it admits concealment by shrubs; and allows unbroken grassy slope to be formed, surmounted by evergreens against the road, and extending about two-thirds of the side opposite the walk, such walk not exceeding in width three feet and half, and drawn with very slight degree of incurvation, just deviating from a straight line acuter at commencement, and obtuser on approaching termination. From want of space for shrubs, the side fence adjacent to the walk should be clothed with Irish ivy, that opposite admitting a screen of perennial shrubs of the class already recommended. Three handsome ever-green shrubs, as *arbutus*, *lauristinus*, and *phylirea*, are frequently a sufficient number for detached position, the *phylirea* being placed near the entrance, the *lauristinus* near the obtuse incurvation of the walk, and the *arbutus* on the opposite side of the area, at nearly two-thirds distance from the house. In front of

the shrubs, that delicate contrast to their deep hue, annual stock, should abound, preceded by the vernal flowers. Passing from the front along the side, the slope should be incurvated, and gradually continue diminishing in height, without abrupt termination. The grass should extend from the upper part of the slope nearly to the house, leaving only a few inches of parterre, for roses, mignonet, and other sweet-smelling annuals. An area thus disposed, could not fail to please, by its simple and natural character.

The finest illustration of the possibility of producing beautiful effect on a small scale, is a plantation of ever-greens, on this side of the Colosseum, in the Regent's park. It forms the richest, grandest, most sumptuous, and judicious arrangement of perennial trees and shrubs, ever produced within such trivial space. Constituting a most beautiful screen to the Swiss cottage, it may justly be esteemed an incomparable model for general imitation, in areas similarly circumstanced; and should be minutely copied, through all its transcendent features, in the flanking plantations of every splendid mansion. It does more than supply exemplification of the directions, given for such important purpose, in an earlier part of this essay. In the British

metropolis, such superior specimen of tasteful selection, and scientific disposal of perennial trees and shrubs, was peculiarly required, in a spot sufficiently detached from influence of its smoky atmosphere, so deleterious to vegetation as to render ever-greens in the areas of every square deciduous.

Distinct comprehension of suggestions being facilitated by instances of appropriate character, it is fortunate to be enabled to accumulate references to practical illustration. Were an opulent proprietor of a beautiful estate of moderate extent, desirous of erecting a handsome mansion, and of embellishing it with the most ornamental plantations, he would be abundantly compensated for the trouble and expense of a journey from the remotest district in the United Kingdom, to inspect and study every feature, leading or subordinate, in that elegant seat of recent date and of limited extent, yet of unrivalled taste, Luscombe near Dawlish, the residence of Mr. Charles Hoare, brother to Sir Richard. It forms the closest copy of natural scenery as yet produced by means of plantation, in any part of the kingdom. Every tree is placed precisely where an artist, or amateur of paintings, would have placed it. Every line is drawn as if marked out by direction of Hogarth.

At almost every turn, and within every interval of space, scarcely equal to a gunshot, a new and beautiful picture is successively presented. In short, it is all but perfect, and of perfection it is susceptible, by merely floating the lower part of the lawn with water, conducted from a perennial spring on the opposite side of a slope, through the medium of a cast-iron pipe.

From relative situation and natural character, Luscombe was peculiarly adapted to the purpose of picturesque embellishment, deriving its name from being one of those lee combes or vales receding from the sea, ornamenting with wood and verdure, the southern coast of Devonshire. About thirty years since, the obvious capability of this beautiful little farm, as a subject for decorative improvement by judicious plantation, arrested attention from Sir Richard Hoare, during a visit to his brother, at the adjacent charming watering-place, Dawlish. The suggestion having been readily adopted, £4500 were offered, and £5000 asked, but refused, for the purchase. In lapse of a few days, letters having crossed on the road, to announce acceptance of the offer on the one side, and acquiescence in demand on the other, the purchase was realized for the intermediate sum of £4750. Some additions, principally of common land,

have advantageously been made to the original estate, by subsequent purchase. Commencing near Dawlish-water, a quarter of a mile from the parochial church, and advancing by continuous yet nearly imperceptible acclivity, the valley meets the base of an abrupt steep, Little Haldon hill. This semi-mountainous background, stretching toward the sea both to the right and left, in south-eastern direction, presents an attractive summit, now adorned with a deep belt of indigenous and exotic forest-trees. With gentle inclination, the included vale winds nearly in direction of the line of beauty, a curvature with contrary flexures. On the northern flank, is a natural wood of oak, elongated by continuous plantations. On the southern, is produced the finest possible specimen of accurate imitation of forest scenery. The sloping hill possesses beautiful inequality of surface, with undulations of irregular succession. The elevated parts are heightened in effect by masses of trees, terminating with gradual descent in salient angles. The intervening cavities of the slope, receding from the vale, unincumbered by thickets, diversify with irregular extension the naturally moderate width of the sheltered verdant lawn. At their base, lofty remains of broken hedge-rows furnish, in rich masses,

elms interspersed with oaks, concealing their once pollard form by luxuriant branches, equally extending in lateral and vertical direction. The herbage being only mowed, or cropped by sheep, the trees sustain no privation of lateral branches ; but sweep the lawn with their waiving, feathering mantling. Valuable unsuspected screens being thus admirably supplied, the passenger is sheltered from heat of the sun, the road is excluded from too obtrusive exposure, and the lawn extends undisfigured by the intersecting glare of gravel. The road is directed in a line in every respect remarkably judicious. Not commencing, as too frequently, at an extreme point of the grounds, but at nearly half a mile distance from the south-eastern boundary, it compromises length of line to command extended domain in every direction, on emerging from the plantation screening the gateway. The contiguous trees are arranged with peculiar taste. Thickened at the entrance of the lawn, they eke out into a grand mass, the semblance of a deep wood, produced by closely planted double hedge-rows in the public road ; thus forming a projecting point of the middle piece, augmenting through concealment of intervening space, the distant perspective. From the graduated growth of

planted trees, blended with the lofty elevation of native elms, the magic effect of a hanging wood arrests the eye of the domestic spectator. The retiring line of approach, more generally concealed, than admitted to view at two or three openings alone, is provided with shelter from oppressive heat of a vertical sun ; being with infrequent intermission protected by trees irregularly arranged, therefore devoid of an avenue's exploded formality, while supplying its umbrageous shelter. Such tasteful arrangement presents practical proof, of the feasibility of retaining in modern an useful, unaccompanied with a disagreeable feature, in ancient parks and lawns. Approximating its termination the road straightens, passing through the lateral arches of a lofty entrance tower. Its description, with that of the castellated attached mansion, pertaining rather to an architectural than horticultural essay, might be accounted irrelevant, and fatigue by extent of discussion.

The preceding unparalleled specimen of landscape gardening, furnishes a striking instance in proof of the advantageous result of converting the inclosed pastures, and even arable fields, of a well situated and sheltered farm, into pleasure grounds. Scarcely any but a man of transcendent taste, an ardent amateur of landscape

paintings, comparing their most striking features by intimate acquaintance with mountainous and forest scenery, is found competent to prepare a tolerably judicious plan, for creating ornamental grounds, by merely planting young trees, relieved by dwarf shrubs, or making straight, oval, or zig-zag roads and walks, or by addition of the usual formal appendages to these rare products of modern art. The Regent's park is a case in point. But mediocrity of taste is adequate to improvement of a well-wooded estate, into a *ferme ornée*. On removal of fences, trees, single or in hedge-rows, form points, around which to group others, and out of which to generate leading features in themselves interesting, and conjointly contributing to composition of a landscape, imitating natural scenery by irregular form and easy character, under judicious management. Nay, hedges themselves retained as boundary fences, may be rendered highly ornamental, aided by slopes, shrubs, and flowers; or may be converted by collateral plantations into handsome belts, including shaded walks, and wild-flower gardens. Objects of easy attainment are usually estimated of inferior value, unworthy of pursuit. Perhaps, on account of wild-flowers being children's delight, few but children can look at them without

unmerited contempt. Yet, familiarity with indigenous flowering plants and shrubs need not breed contempt, on recollection of the choicest inmates of an English green-house being merely ranked as wild-flowers, in distant parts of the globe. Arranged in neat, well-shaped parterres, on the principles of contrast and harmony, beauty exciting admiration could not fail to result, from masses of fox-glove, orchis, cowslip, primrose, periwinkle, blue-bell, veronica, violets, white and blue, daffodil. The indigenous plants of a district should obtain in rich profusion. As long since as the publication of Camden's *Britannia*, lists of these in each county were announced. In the vicinity of Bath, the following species abound:—musk and dwarf orchis, bird's-nest ditto, bee, fly, and butterfly ditto, helleborines, herb Paris, star of Bethlehem, tufted horse-shoe vetch, flowering rush, sweet flag, with roots of violet smell. Planted in their natural soil, they could not fail to thrive, and supplied with congenial manure would, like the primrose transplanted from the hedge to the garden, deepen in tint, multiply in florage, expand in calix, increase in height, and improve in general character, augmented in beauty and approaching primeval elegance. Their pleasing effect would be heightened, by relief from wild

shrubs, holly, privet, hazel, hawthorn, heath, broom, gorse, white and black thorn.

Such shrubs occasionally checked by the pruning knife from native luxuriant extension, would enlarge in stalk and thicken in shoot; and such flowers would surpass in thriving growth their wonted progress, relieved by a hoe from the exhausting influence of obtrusive weeds. Such is the *beau ideal* of an indigenious garden, in the receding parts of polished grounds, the vicinage of a mansion being reserved for more sumptuous embellishment, by exotics and denizens, as already suggested.

It is of material importance to enjoyment of a garden even of the smallest scale, to form from its commencement, previously to shelter of trees or shrubs, some immediate provision for a shaded walk. It may be accomplished the very first summer, by two rows of the golden withy meeting in an arch, and fixed by cord to groins of the same material, both lateral and parallel to the line formed by the points of intersection. The first year's, and perhaps the second's, defective foliage should be augmented by runner beans; inexpedient the third year, from the withy's full-sized leaves and two years's shoots. To termination of such shaded vista, productive of the solemn impression of gloom,

through contrast with the surrounding sunshine, is adapted a cinereal urn supported by a pedestal of correct proportion. This decoration combines elegance of effect with cheapness of purchase, being obtainable in the vicinity of free-stone, at the trivial price of five and twenty shillings, although of competent size, and beautiful shape. In less favoured districts, a succedaneum may be supplied by a painted coarse earthen jar, covered with a top turned to the pattern of any common urn, and placed on an oblong squared wooden base. In absence of stone a pedestal may be supplied by a squared and oblong block of wood, or by a pile of brick-work, surrounded by a curved base and surbase. The entire cost is very trivial indeed, although the ultimate effect be good, as furnishing a handsome and corresponding appendage. Such diminutive avenue is merely suggested for convenience, in absence of superior accommodation for shade ; and by assistance of a few exterior shrubs or creepers, particularly if placed by the the side of a bushy hedge, is not attended with stiff appearance.

Parterres, or flower beds, require consideration, to prevent a garden from disgracing by discordant character, the contiguous lawn, when planned on principles of picturesque taste.

While architectural vistas were imitated by planted avenues, the charge of inconsistency could not be advanced against disposition of a flower garden, into beds of unnatural shape, or geometrical figure, not unfrequently assimilating with the ridiculous shape of, what is termed, a Pope Joan table. Happily, this Dutch style was for some years superseded, by one of superior, because of more natural, character. But in consequence of renewed intercourse with France, through termination of the revolutionary war, English principles have been injured, and English taste impaired, by adaptation to French style. Among other innovations, French parterres have been introduced, through servile, indiscriminate imitation of French fashion, producing contempt of natural beauty, imitated by horticultural art. But, unless it be really accounted as well to be out of the world, as out of the fashion, the modern devastator of a good grass-plot, for the idle purpose of cutting out roundos or ovalos, triangles or quadrangles, double hearts or single diamonds, true-lover's knots or hateful labyrinths, should consider whether in adoption of such taste, he excel by very many degrees, his grandfather's metamorphosis of a box bush into a round stool, or of a yew tree into a dumb waiter, a prince's coronet, or a fan-tail peacock.

The expediency of a flower bed, detached from the marginal parterre, is of infrequent recurrence. Sufficient space for flowers is generally produced by a parterre nearly following the walk, or boundaries of a grass-plot, with an occasional break ; the earth being, according to the obsolete style of road-making, barrelled, and thus by aid of shrubs, screening from view the glare of the gravelled walk. But when absolutely necessary to conceal an object, to break a line to fore-shorten an ill-proportioned area, or sometimes to give perspective, a parterre should receive irregular form, and be composed of incurvated lines. When some approach to a more regular form be however required, it should be produced from modification or combination of the line of beauty, or from a bold sweep with an angular termination, resembling a comma in punctuation, or a chemical retort. Experiment of the effect has successfully been made, by a bed following the turn of a walk, with an interior line of beauty ; and by others remote from the margin, and composed of two such lines parallel to each other, and meeting at the points of termination, like a double S united.

So limited is the period of sublunary existence, and so precarious its duration, as to ex-

cite despondency of surviving the attainment of sublimity, in the growth of the best selected plantations. A mode, however, of superseding the slow progress of young trees, has sometimes been adopted, with fortunate result, by transplanting large trees, imbedded in a ball of mould indurated by frost ; their removal being facilitated by an encircling excavation of the earth, superincumbent on the exterior roots, in expectation of an inclement season. A similar method of preparation succeeds in transplanting hollies and other hard-barked shrubs. Poplars, willows, laurels, with several species of trees and shrubs, are easily multiplied by cuttings. The lauristinus and other shrubs, spreading near the ground, may be propagated by heaping earth over the lower shoots, and causing them to generate fibres of roots. But a more eligible, than either of the preceding modes of acquiring trees or shrubs, is to select for the site of a rural mansion, a meadow of sufficient extent for foreground, with a handsome wood in view. Such selection has been made by the Duke of Bedford, in the vicinity of Tavistock.

Proprietor of immense extent of woods, appendant to the manor of Tavistock Abbey, he possessed no open spot for a lawn, previously to purchase of two acres of meadow ; in which,

having erected a most elegant cottage, fitted up in a style of simple neatness, with polished granite chimney pieces, and oaken furniture, he commands one of the most extensive views of sylvan scenery, yielding shaded walks, and presenting splendid trees; powerfully attracting the artist's imitative skill, and the amateur's overflowing admiration.

Yet woods of such immense extent, although magnificent in appearance, and productive of sublime effect, are not absolutely essential to form a beautiful woodland scene. True beauty fails not to please, even without concurrence of sublimity; the former differing from the latter, not so much in nature as in scale; not so much in actual character as in comparative degree. Exemplification of this remark occurs in a picturesque place near Exeter, Fordland. It was a farm in the vale of Ide, bequeathed to a barrister of the name of White. Annually visiting the exhibition at Somerset House, and cultivating acquaintance with artists, he became such an amateur as to delight in contemplation of sylvan scenery, and to be gratified with its acquisition, even on a reduced scale. Concealing the farm with a screen of trees and shrubs, he commenced by erecting a small thatched cottage, at the trifling expense of £200., subse-

quently giving it inequality of roof, by construction of low wings. He then produced a little lawn, by merely eradicating the furze, frequently mowing the originally coarse grass, and introducing the relief of water into the front view, by excavating a comma-shaped fish-pond. Admitting the view of a somewhat larger collateral combe, comprising among others a handsome spreading oak, he formed a considerable lake, surrounded by slopes crowned with hanging woods; and likewise reared the simplest rustic structures, covered with thatch and supported by rude poles, semicircular arches being formed by hoops in one, and pointed arches similarly constructed in another. The back of these structures was formed of rough slabs of oak, and the openings in front commanded the best selected views. Near the terminating point of the lake was placed in a gloomy knook overhung by trees, a simple Indian wigwam, and on the near side of the pond was excavated a cavern, furnished with stumps of trees for seats, and commanding the opposite rustic structure, its surrounding hanging-wood, with its umbrageous reflections, and inverted shadows, richly tinting the lake. For acquisition of a more distant view, he cut a necessarily zigzag walk in ascent of the south-western hill,

surrounding it by plantations of fir, larch, and Spanish chestnut. His sole object being, not local residence, but mere gratification of his tasteful eye, by a beautiful vegetative picture in a fine summer's evening or in a winter's sunshine noon, he succeeded in accomplishing at an inconsiderable cost the object of desire ; but rejecting appendages demanding attendance or exciting solicitude, he declined enlivening this picturesque spot by those elegant animated embellishments to wood and water, the peacock and swan. He therefore objected to extension of his pleasure-ground into a ferme-ornée, until, as he was accustomed to say, he could keep under command two descriptions of subjects equally uncontrollable and vexatious on a gentleman's farm, the workmen and the weather. In short he was content with possession of a beautiful miniature picture, a complete gem.

But although Devonshire abounds with choice sylvan scenes, Somersetshire can boast of several places picturesque in character, and illustrative of the rules of good taste ; the environs of Bath contributing a fair proportion. Newton park is a seat of historical interest, from imprisonment of King John within the walls of its dilapidated castle, during the baronial struggles for extortion of *Magna Charta*, by that resolute

avenger of royal extortion, Roger de Saint Loo; the then exorbitant sum of £100 and two palfries having been levied on his two manors, in the general supply for the profuse extravagance of a monarch, alike extravagant and improvident. But while a grateful memento for confirmation of national liberty is suggested to the student of civil and provincial history, an inexhaustible source of augmentation to the tourist's pleasure is superadded by its well-drawn line of approach and judicious plantations, a rich treat to the picturesque eye. It may justly be accounted an extremely handsome park; but would receive considerable improvement by expansion of its water, apportioned to the number of its beautiful swans, and extent of domain; and by correction of its stiff, incongruous plantation of recent date, on the adjacent rising ground. Its arrangement assimilates with that on the slope of the opposite grounds of Kelston, both approximating that of an apple-orchard or gooseberry garden, and perfectly discordant with the general elegant character of the park. By transplanting a few of the trees, instead of disfiguring, they would adorn the grounds. The mansion is an instance of the difficulty of uniting prospect with aspect; its front, for the comfortable warmth of sunshine, facing the south, and its most pic-

toresque scenery facing the north. In such cases the exclusive remedy is a second front, with one or more sitting rooms for summer abode, supplying the double advantage of refreshing coolness and delightful view.

Farleigh-castle, the beautiful residence of Colonel Holton, is on various accounts exceedingly productive of interest, not less to the moralising student of human nature, than to an indefatigable tourist in search of the picturesque. Successively in possession of the families of De Curcelle, De Montford, De Burgesh, and De Hungerford, it is rendered historically and morally interesting, from the peculiar commencement, character, and extinction of the last mentioned baronial house. Sprung from a calculating clothier of Salisbury, accelerating accumulation of wealth by adding agriculture to commerce, heraldically recorded by the symbolic cognizance of the crossed sickle, and through arithmetical skill acquiring episcopal, and from episcopal royal patronage, in the establishment of John of Gaunt, the house of Hungerford strikingly illustrates hereditary transmission and modification of native disposition. Their original accumulating spirit stimulated them in successive descents to form connubial alliance with heiresses ; until through an heiress of the

senior line, transferring their immense property to another family. The representative of the next line inheriting Farleigh castle, and a Hungerford of the true breed, repaired the family loss of property by politic marriage of the heiress of a purse-proud, pompous city alderman. By playing this too deep a game, the complete ruin and eventual extinction of this long continued succession of barons and knights ensued. The money-making clothier's blood, diluted by numerous crosses, was overpowered by the less-diluted blood of the pageant and splendour-loving alderman. The issue of this marriage, proverbially named the spendthrift, squandered his money with such improvident profusion, for gratification of pompous display, as actually to have given £500 for a magnificent wig to be worn at court. The result of such and similar enormous extravagance was, eventual ruin and termination of life in an almshouse. If blood be allowed to operate on the character of the horse or the hound, how can it be shewn to have no influence on the native disposition of man?

But to illustrate not human but vegetative nature being the professed object of this essay, it is expedient to return from this tempting topic for digression.

The castle supplies, by its ivy-mantled massive towers, materials for the pencil; and by its chapel, tombs, and armour, subjects of antiquarian interest. Highly striking is the picturesque effect of the numerous coats of mail, arranged in two rows, and suggesting the impression of two ranks of knights and esquires armed cap-a-pie. The park is well diversified with hill and dale, wood and water, verdant lawn and bluish table-land remote in distance. A valley intervening between the modern mansion and an opposite hill, is converted into a fine lake, of which the banks are grazed by that elegant decoration of park scenery, a herd of beautiful deer. The mansion presents a handsome and extended front, tastefully presenting shadowy angles, inequality of roof, embattled parapets, and that ornamental finish to a Gothic mansion, a vast assemblage of crocketed pinnacles with foliated finials. The exclusive feature detracting from the perfection of this remarkably elegant mansion is the anomalous character of its windows. Yet viewed in its entirety, Colonel Holton's abode is highly picturesque, and stands unrivalled by any in the county.

As a beautiful place on a smaller scale, may be mentioned Combe-hay, strangely devoid of

an occupier these two or three years ; yet, for its moderate extent, inferior in natural features to few residences. The house is approached by a tolerably winding road through a neat lawn, and faces a fine hanging wood on the opposite hill ; a small stream, expanded into a rivulet, flowing through the intervening valley. It suggests the impression of a snug, neat, and pretty rural retreat. Its sole ground of objectionableness is now removed by a new road having been cut. It is matter of equal surprise and regret, that so interesting a mansion in the vicinity of Bath, should not attract attention from men of taste. In forming a road of approach towards the lodge, or entrance to a park or lawn, it may be conducted with such tasteful curvature as to prepare the visitor's expectation for interior display of taste. One of the most beautiful approaches is, an ascent of a common toward the lateral entrance to Oxton grounds, the seat of Mr. Sweet, in Devonshire, having been planned by his father, an amateur artist. Another excellent intimation of the vicinity of a beautiful place is, decoration of the cottages of a contiguous village with trelace-work, creepers, flowering shrubs, and evergreens, as in the vicinity of Mr. Watson Taylor's, Earl-Stoke in Wiltshire. A third method

is, plantation of the angles of surrounding fields with firs, protected by an earthen fence and trench, surmounted by paling presenting exterior inclination of forty-five degrees. A fence of such description, with internal inclination, cheap and easily constructed, supersedes park railing or walls, as a competent fence even against deer. The old expedient to announce the vicinity of a gentleman's mansion was, erection of pillars on the high road at the termination of a lane of approach, with a line of hedge-row firs on each side of the lane.

The principles determining the site of ancient mansions were injurious to picturesque effect. Ignorance of the hydrostatic law, as to spontaneous ascent of water thirty feet in an exhausted receiver, induced selection of a low spot for contiguity to streams, supplying water to fish-ponds, and for domestic use. Provision for fish-ponds was of the highest importance from frequent recurrence of fish-days. In Dr. Hunter's *Georgical Essays* it is stated, that not less than fifty acres of fish-ponds are still appended to a mansion in the county of Rutland, constituting the most productive return of the entire estate in proportion to its extent, the occupant happening to have at such distance from the coast, occasion for fish averaging one day in

three, from being a member of the church of Rome.

But resorting to a low situation in quest of water, the proprietor of an ancient mansion could seldom command extensive view. Nor was it accounted an object either of desire or of esteem, the value of picturesque beauty having been unappreciated. In a state of society too inattentive to mental culture, the most usual relief to *ennui* was, through lines of clipped yew hedges, terminated by a Chinese balustrade, to descry the "human face divine," the neighbouring knight or esquire mounted on a palfrey, followed by one or more retainers riding sumpter horses—or a train of pack-horses preceded by a bell-horse—or a stocky farmer trotting along on a wain-horse, with his daughter stuck upon a pillion, and his wife spread out, like a hen, on a pannier-horse, conveying to market agricultural produce. Such passing objects, animating a dull scene, suggested the solacing impression to a vacant mind, of not being doomed to eke out a dull existence in an uninhabited country. Numerous ancient mansions erected by the road side, are now thrown into a lawn by an ingenious diversion of the high road, easily detected by an angle in the adjacent hedge.

For the reason assigned for private mansions, procurement of water, antecedently to invention of pumps, monastic establishments, and particularly convents for nuns, were usually erected in contiguity with streams or rivers, supplying water for baths in the latter instance, and in both for grist-mills, brewhouses, culinary and other purposes. Modern occupants of such structures, frequently of noble rank, have difficulty to command an interesting view from their enlarged windows.

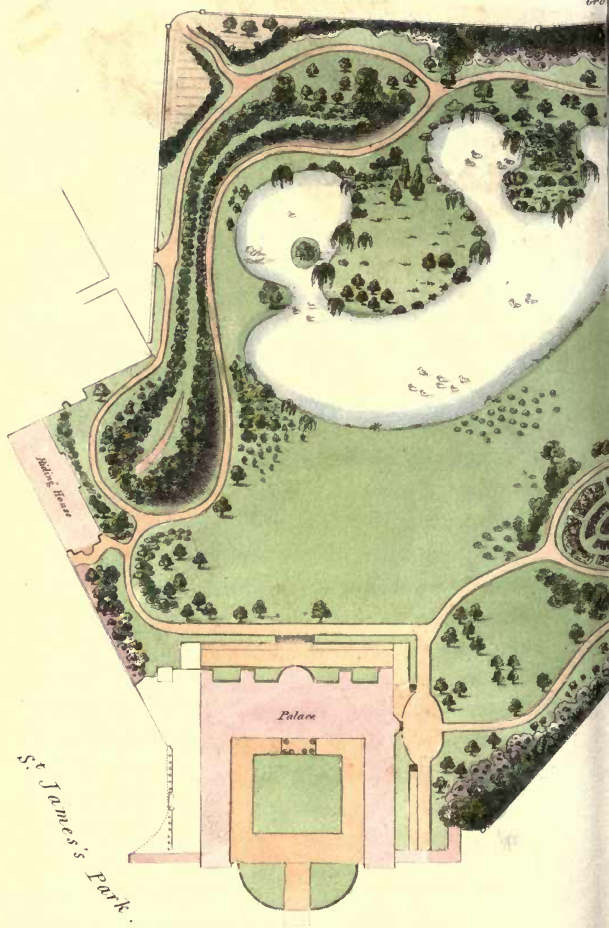
Rural castles, most commonly built at the horn of a bay, or on a promontory at the estuary of a navigable river, for the purpose of assailing with arrows hostile invaders, seldom command a sylvan scene, without the unwarrantable addition of acres reclaimed from the tide, a most injurious practice, frequently obstructing navigation, by inevitable accumulation of sand-banks, through reduction of a current competent to keep open the mouth and channel of a river. An embankment reclaiming eighty acres from the bed of the otter, by Lord Rolle, unexpectedly destroyed the fishing trade of Budleigh Salterton; trawl-boats having insufficient depth of water to pass the mouth of the river. It likewise destroyed a most picturesque scene at expansion of spring-tide. A simi-

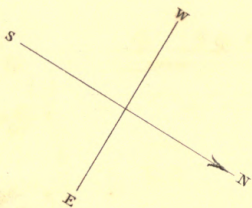
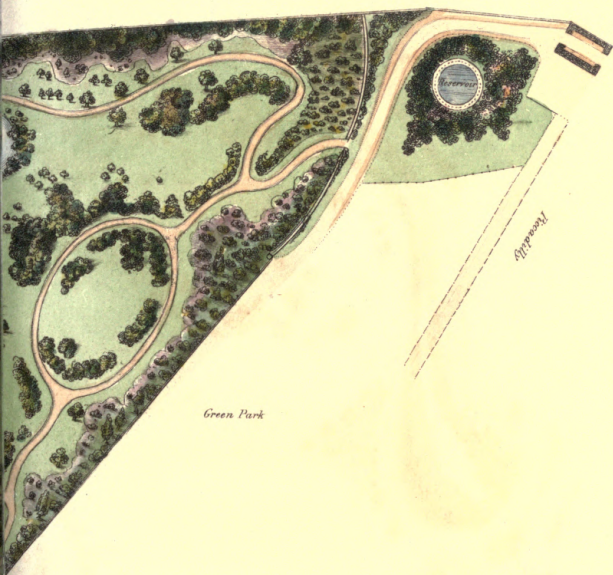
lar embankment by the late Lord Courtenay, on the western side of the estuary of the Exe, adding an extent of lawn in front of Powderham castle, concurrently with another considerable contraction of the estuary on the eastern side by Mr. Hull, has reduced the sounding at Exmouth bar to fourteen feet at spring-tide, and has occasioned immense accession of sand-banks materially impeding navigation. These facts are of importance, in cautioning manorial proprietors, against acquisition of land by trenching on the natural limits of the sea, it being extremely difficult to calculate the ultimate result. An engineer having projected a novel species of canal from Exeter to Crediton, by navigation of the Exe and Creedy, alternately with transition of artificial channels, collateral with obstructions by bridges or wears, ventured to turn back the course of a tributary stream, diverting it from two supplemental bridges to the principal bridge at Cowley. His bondsman boasted that Mr. Gray could play with water ; but in a few months the water played the fool with him, by throwing down Cowley-bridge. From such results engineers and landed proprietors may derive admonitory caution, of rash experiment in the region of water, subject to flow in immense torrents.

To complete the subject of landscape gardening, it were expedient but for exhaustion of time, to discuss the topics of gateways to parks, lawns, and gardens, with the appropriate gates, bridges whether Alpine or of bolder description, temples Grecian or Gothic, triumphal arches grand or rustic, rotundas crowning an eminence or reconnoitering towers, ornamental cattle-sheds or sheltered seats, and mansion-houses adapted to picturesque effect, with appendant offices attached or detached. But justice could not be done to such copious topics, by laconic discussion, an entire essay being expedient for investigation of picturesque architecture.

The history of landscape gardening has now been concisely traced, and its principles have been minutely detailed. Successive advances in improvement have been pointed out, various defects have been detected, and suggestions for correction have been proposed. The plans of procedure recommended have in part been subjected to experiment, in part have resulted from personal observation, in all respects have been weighed with protracted and repeated deliberation, and in several instances have been illustrated by reference to exemplification. The entire subject-matter of the preceding essay, comprising simply a collection of reminiscences,

treasured up in the author's mind, may justly claim the merit of originality, not a single idea being of extraneous origin, or having been derived from consultation of other writers. Should this production, in the least degree, contribute to improvement of the prevalent defective system of landscape gardening, and induce men of taste to qualify themselves for correction of the tasteless plans of civil engineers, it cannot be deservedly censured, as an useless application of time and thought. If, too, the author of "The Amusements of Clergymen," himself of the sacred profession, yet writer of an interesting work on forest scenery, account gardening a strictly clerical recreation ;—if even that prodigy of wisdom, Solomon himself, did not consider discussion of trees and plants, from the cedar of Libanon to the humble hyssop, a subject beneath his attention ;—if Saint Paul could elucidate close, logical, trains of reasoning by analogical argument, deduced from the horticultural practices of grafting, planting, and watering ;—if our Saviour availed himself of the grass, the grain, the flowers of the field, the lily, the mustard-tree, the fig-tree, and all the trees admitting vernal bud, "to moralise these spectacles," then may the study of horticulture, sustained by such authorities, be equally de-





CKINGHAM PALACE .

& Sons, London, as the Act directs, Dec. 1. 1835.

fended in an ecclesiastic, as the pursuit of agriculture is commended by Cicero, in a gentleman of rank and property. But the Creator's arrangement for the protoplast's earliest employment, stated in commencement of this essay, supersedes the expediency of ulterior apology, from any individual, of whatever profession.

BUCKINGHAM PALACE.

As frequent allusions have been made to town gardens in the foregoing pages, and particularly to the late improvements in St. James's Park, in front of the new palace, it has been deemed expedient to give a plan and three views of different scenes in the private gardens belonging to the same, for the purpose of illustrating some of the principles laid down by the reverend writer, and to give an idea, as proof of what has also been advanced—namely, how much may be done by an able designer on a rather limited and irregular area of surface.

Ground belonging to a town palace is necessarily limited; no park scenery can be introduced; and consequently no sufficient space for either grand or majestic features. All that can be done in such case is, to make the attached piece of ground as strikingly ornamental as possible, and in the irregular flower-garden style; forming an unseeing and unseen retreat for privacy and quiet, so necessary to many of the inmates of a Court. That this has been accomplished with consummate taste, and much practical skill, will appear very evident from an inspection of the annexed plan.

Seclusion ought to be, and very correctly has been, the grand object of the designer of this interesting spot. To shut out the surrounding buildings was absolutely necessary, and this has been done effectually. The water has been made the most of—as well in form as in extent; and there are several stations on the leading walk, whence glades of considerable extent are seen, and yet so completely bounded by lofty trees and dense masses of shrubbery, that no perambulator could believe he was actually surrounded by a vast city in every direction.

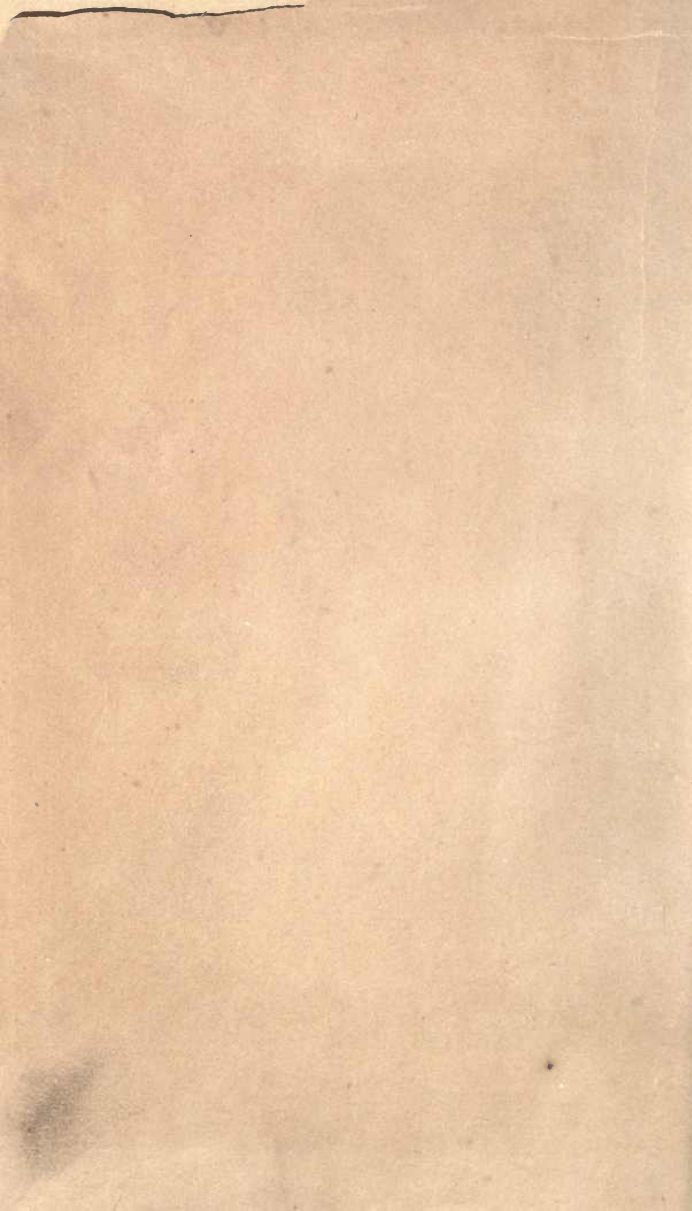
To convey more impressive ideas of these glades, the accompanying views have been taken, the scenes are faithfully executed, and repre-



On stone by R. Henderson from a sketch by M. Zornike

J. Duval's Libby 1845/1846 Lane

View of the West front of





On the left, the house of the Duke of Devonshire.

A Duke's Lodge, 1840, by the Duke of Devonshire.

View of the Island in BUCKINGHAM GARDENS, from the South Walk.

sent what no one who only is acquainted with the exterior of the place would expect to see within.

The whole of the space visible from the garden front of the palace is exceedingly well managed; and does great credit to the fine taste of Mr. Aiton, who has so long and so ably superintended the execution.

The view forming the frontispiece is one from a station on the west walk, in which half the west or garden front of the palace is seen; and as viewed over the lake, and flanked by beautiful trees, has a fine effect. To those conversant in architecture this view may be interesting; because it shows how the present architect, Mr. Blore, has improved the naked dome of the late Mr. Nash, of which and of whom so much severe criticism was bestowed some years ago.

The second view is also from the west walk, including a portion of the south wing of the palace. This is from a good point of view, as it commands a fine breadth of water on the foreground, while its terminations are concealed.

The third view is taken from the south walk, and as a study for the pencil is admirable. It has all the character of a wild scene in a rural district; and were it not that there are some ornamental exotic trees in the composition, it

might be mistaken for the remains of an ancient forest and pool left in its natural state.*

The propriety of such a scene in the immediate vicinity of a Royal palace may be perhaps questioned; but it may be alleged that, as a contrast to the vast display of architecture and artificial elegance around, a scene so decidedly different and beautiful as this is, may be considered as a treat even to the eye of royalty itself.

The royal stables (not shown on the plan) are within the demesne, at the south-west end of the garden; but are hidden from the palace by an artificial mound planted with evergreens.

* Since the Plan was drawn, an alteration has been made by converting the larger promontory into an island, for the protection and resort of wild fowl, &c. Amongst the other trees and shrubs on this island is growing an offset from the willow which overshadows Napoleon's Tomb at St. Helena.

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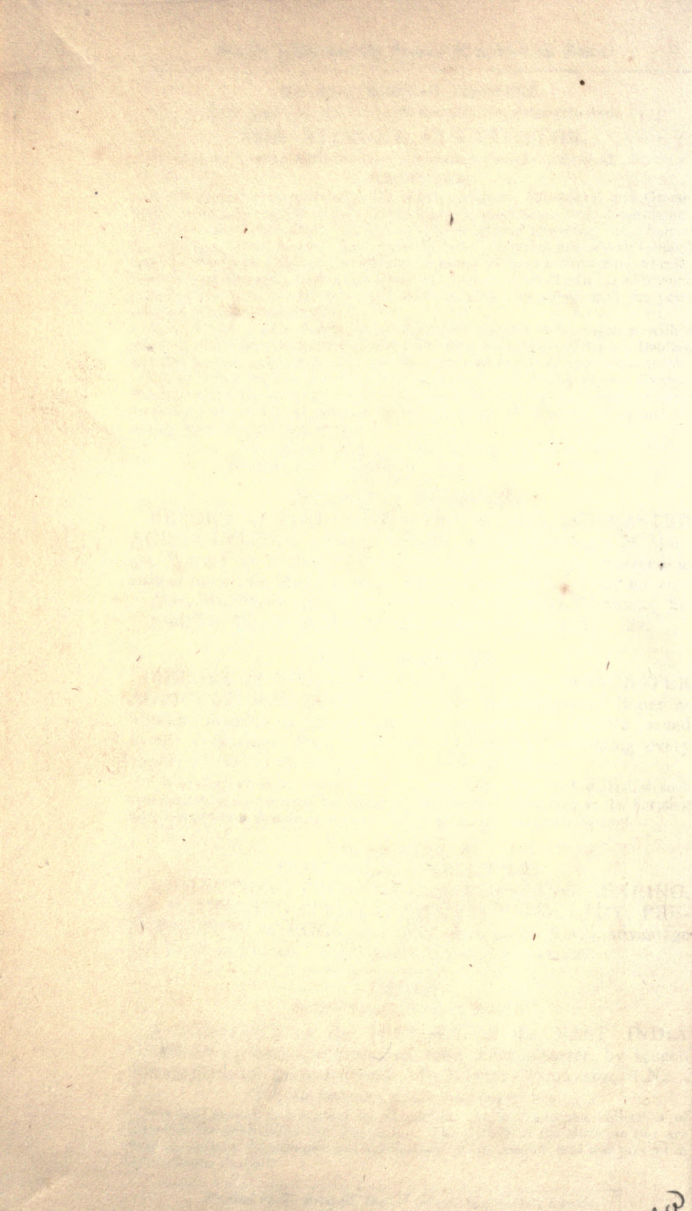
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